VISIT…

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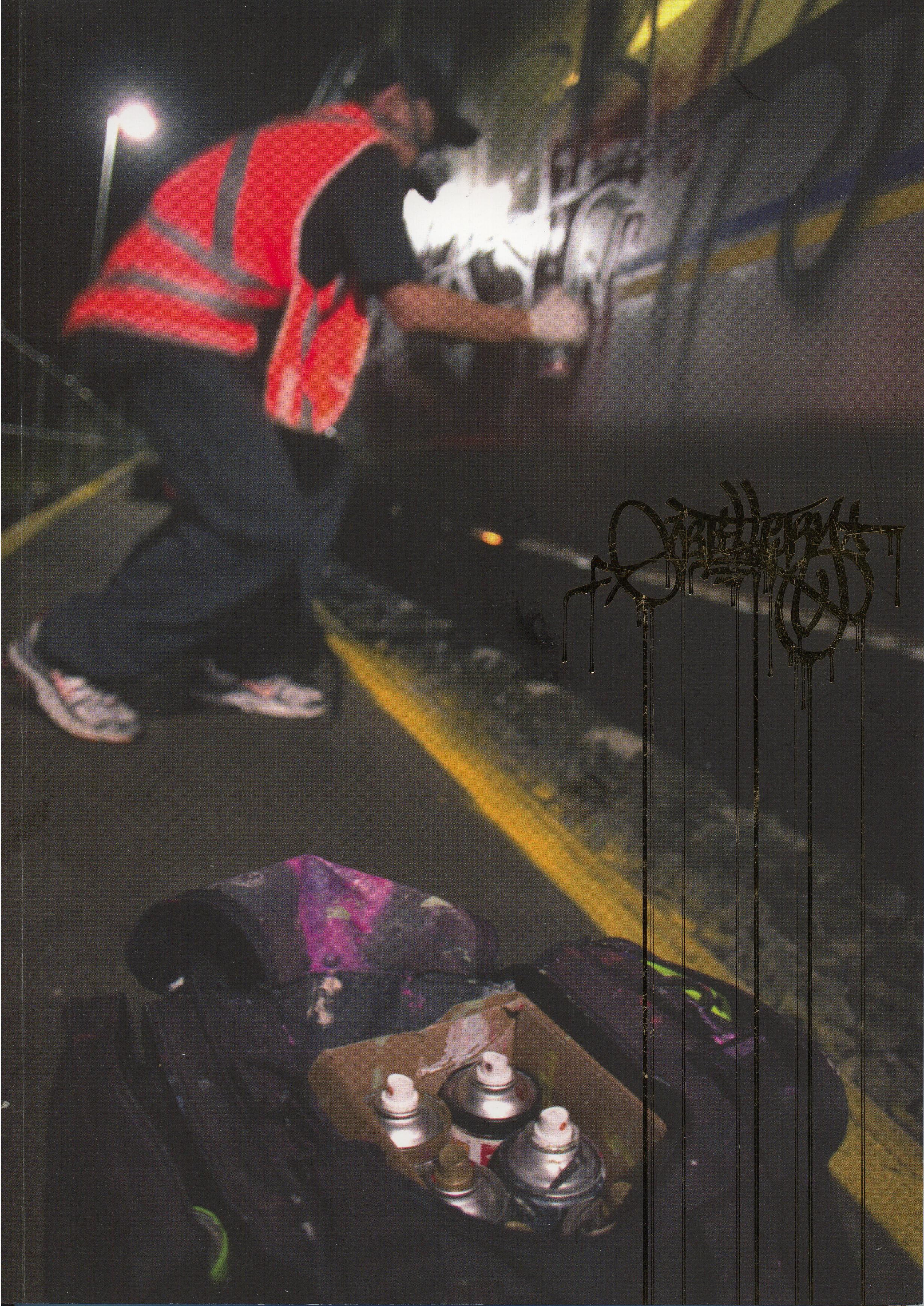
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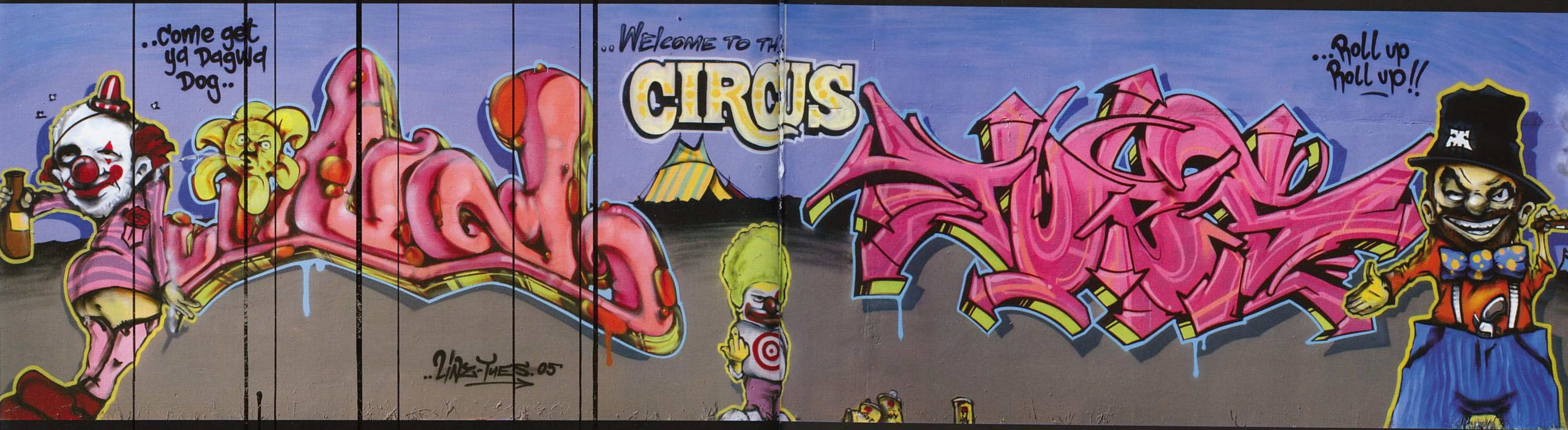
..come get ya Dagwid Dog..
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..Roll up Roll up!!
Linz-Tues 05

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SOVIET
FLIRT
OINK
GUAVA
HALLOWEEN
BOWEN
BUTTER
PINEAPPLE PARK

Sitting here, alone in the world, the walls begin to talk.
After some time a question breaks the surface.
Indefinitely. Immutably.
To nobody and EveryBody in particular.
Eventually, as if from somewhere deeper beneath the concrete,
an answer ~~re~~ resounds →
Beauty only exists in the ~~mind~~ MIND.

The brain is like an ovum encased in a protective uterus – the skull. Ideas are both conceived and perceived here. Once external stimulus comes into contact with the brain, the idea is formed and the wonder of creation continues...
Our ability to believe in beauty is just one of such wonders.

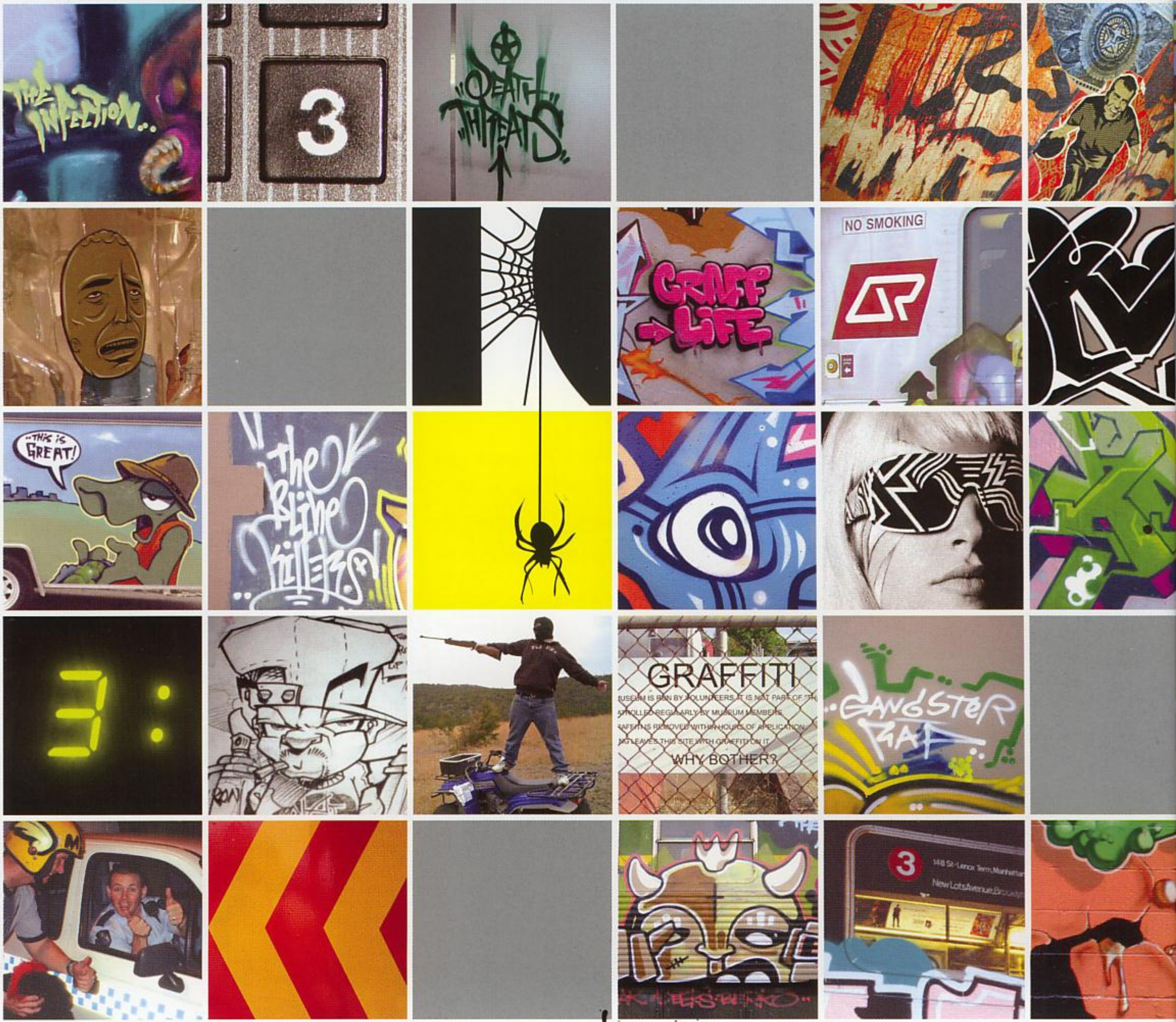
Like everyday conversation, the creative process relies upon our drawing from the world and our encounters within it in order to make commentary on it through our art. We listen to the world and we observe its movements. And, more often than not, we speak back.

In the human mind, brain damage isn't necessarily debilitating. In fact, in some cases it is quite the opposite. Some ten percent of people with the mental disorder Autism display a special skill or ability in fields such as music, mathematics and art: an unlikely fortune. Considering this, it could be said that damage isn't destructive, but cyclical. It's like taking one step backwards for every two steps forward – a concession made for the opportunity of advancement.

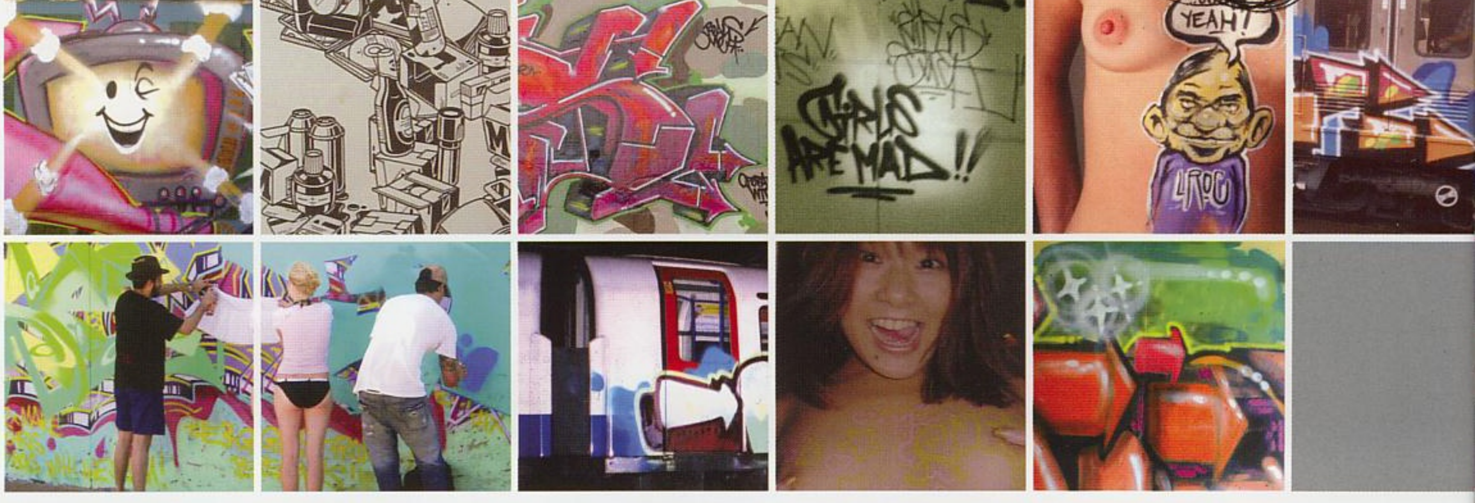
As the writers' collective consciousness evolves, so too does thought itself.
But then, maybe it's not only our output that needs to evolve but also our input – our capability to critically analyse, as well as our selectivity to discriminately pre-empt and include ourselves in situations and environments that will fertilise us.

Such an idea evolution could enable the limitations of what graffiti can be to become shattered, calling for the art form to be redefined, re-explored and ultimately re-invented.

WHERE IS BEAUTY?


THE INFECTION...
3
DEATH THREATS
NO SMOKING
GRAFF LIFE
THIS IS GREAT!
The Bline Killers
3:
GRAFFITI
WHY BOTHER?
GANGSTER RAP
3
148 St-Lenox Terr,Manhattan
New Lots Avenue,Brooklyn

Contents


GIRLS ARE MAD!!
YEAH!

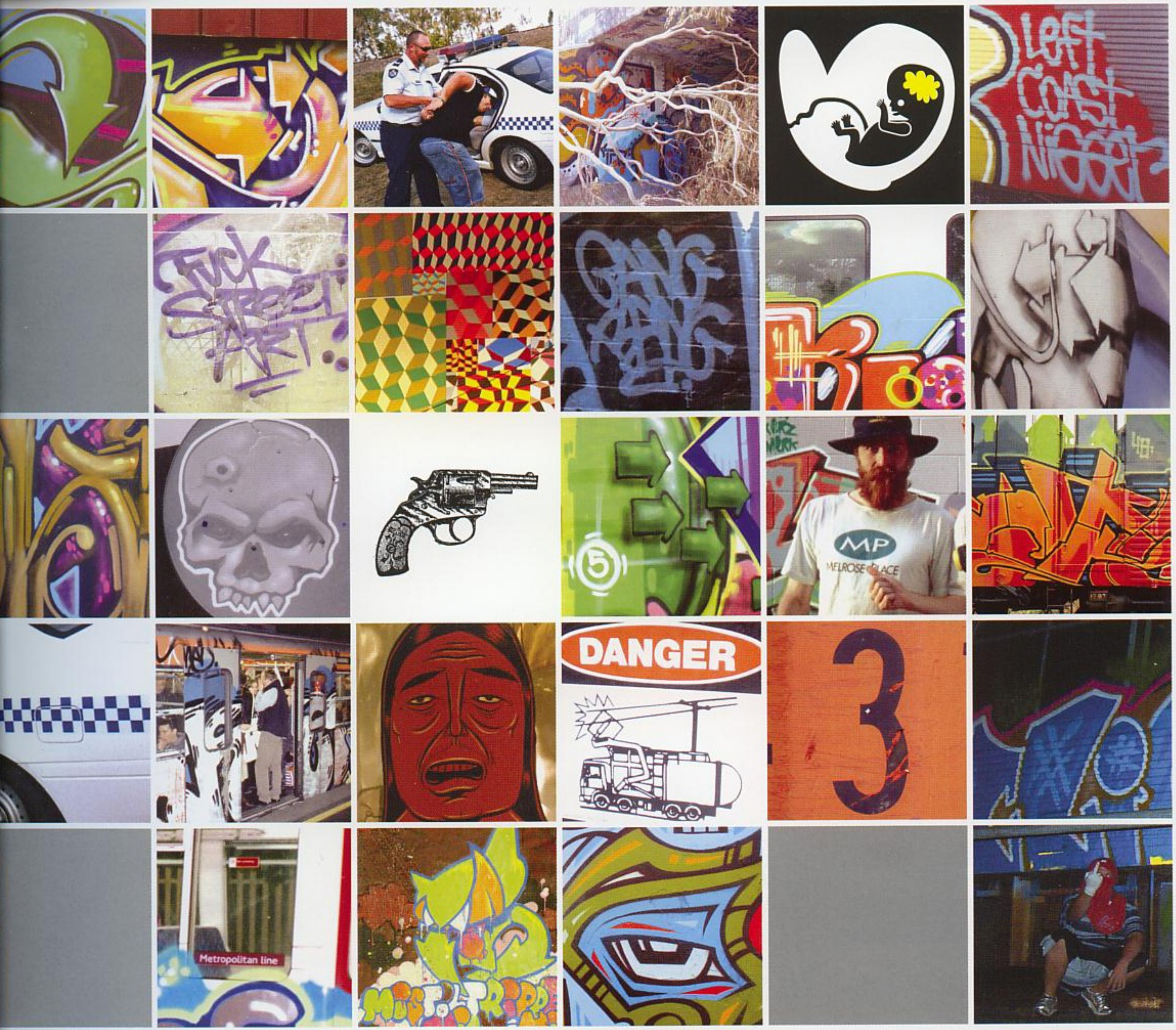

left coast nigger
FUCK STREET ART
MP
MELROSE PLACE
DANGER
3
Metropolitan line

EXHIBIT I

xHEAVY METAL
Steel is real. Niggaz know man, niggaz know.

xxREALS
Speaking of real. Reals gets down with mad style.

xxxPUZLE
We talk shop with this Melbourne old school graffiti king turned graphic designer.

xxxxSTREET
Street art and random bombing shiznit.

xxxxxATOME
The word "burner" comes to mind.

EXHIBIT J

xSOFLE
This guy is young, talented and slaying Brisbane. Bigger, better, more!

xxBLEND
Biggy Blends got the ill flow yo. You didn't know?

xxxUNSEEN
Photography by Simon Lekias.

xxxxROCK GODS
Sent from above. Clean and crisp on any surface.

xxxxxSWEAT
Skate photographs with art by Upstairs Collective.

EXHIBIT K

xUNIQUE
Sydney bboy still painting after all these years.

xxABOVE
"Everybody's got their own arrow."

xxxSEEK AND DESTROY
Sniper rifles and grenade explosions.

xxxxART DEPARTMENT
Exclusive double page art by ANDY HOWELL , MISERY , TRISTAN CEDDIA and MIST.

xxxxxGIANT VS GIANT
Giant One takes on Obey Giant.

EXHIBIT L

xTWIST & AMAZE
Twister & Amaze from San Fran visit down under.

xxRHYS LEE
New works by Melbourne artist Rhys Lee.

xxxKAWPS pt 2
Since our last joint this guy has been busy applying paint to steel around the globe.

xxxxCONCRETE
Walls, y'all!

xxxxxSTUFF N THAT
We all love stuff.

3
ANZ
No skating
$
ANOTHA DAY AT THE OFFICE!!
TOWN
HE'S SO CREEPY...
DMABC02

Contributors

Artillery: Volume One. Chapter Three. Welcome aboard. Doors closing. Please stand clear.

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Thanks again to everyone that has helped make this publication possible. This issue has been a journey in itself but we will save that story for another time. Big ups to all the people that offer support, buy the mag, sell the mag, lend money, advertise, paint graffiti and submit photos.

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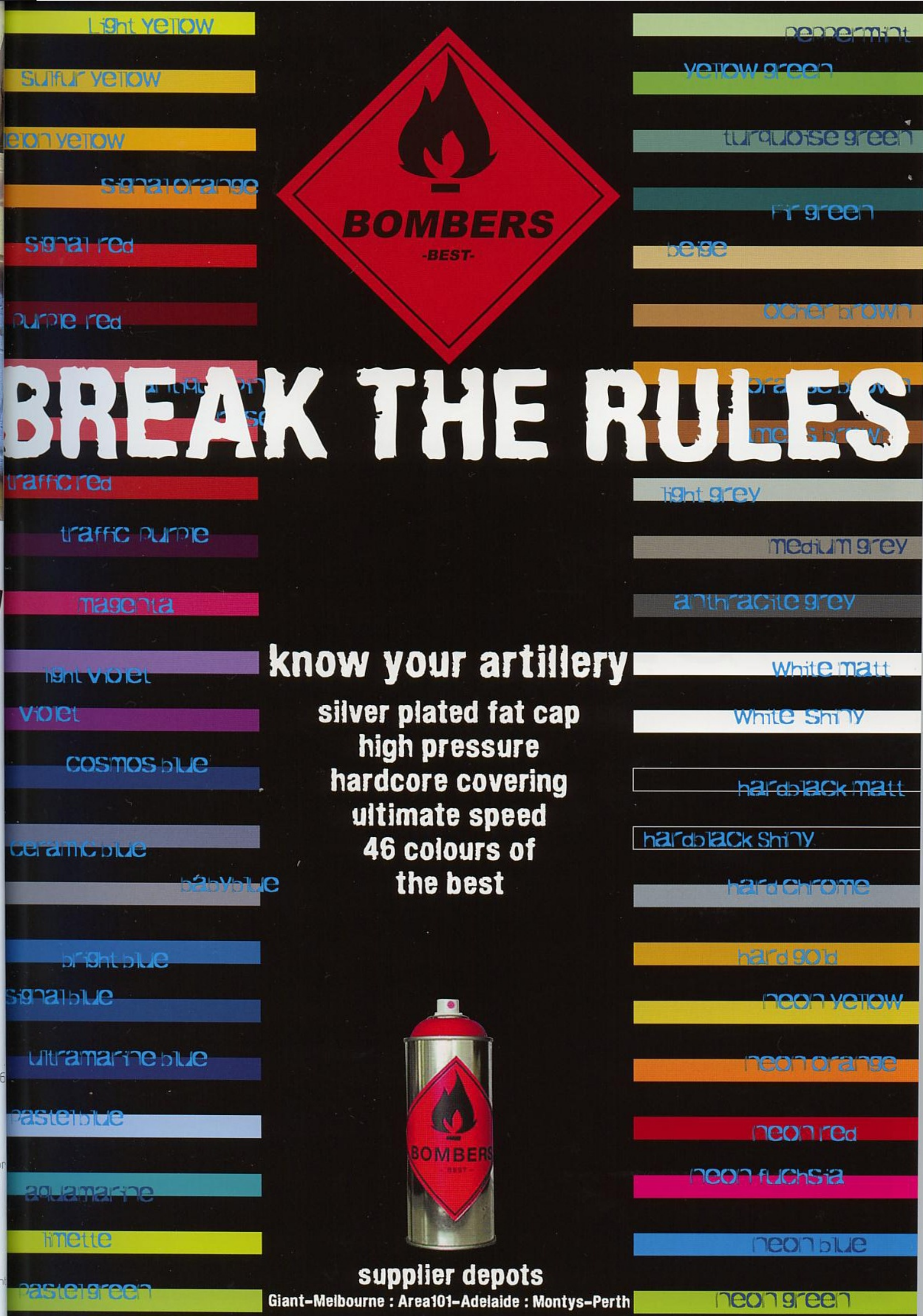
* Disclaimer: Artillery and its advertisers do not condone any form of illegal activity. The images and text within this publication is displayed in the interests of documenting a transient artform. Okay kids! Now run along and get busy. Im tired, hungry and late for work. Till next time, peace we outee... Enjoy the mag.



Light Yellow
Sulfur Yellow
eon yellow
signal orange
signal red
purple red
traffic red
traffic purple
magenta
light violet
violet
cosmos blue
ceramic blue
baby blue
bright blue
signal blue
ultramarine blue
pastel blue
aquamarine
limette
pastel green
peppermint
yellow green
turquoise green
fir green
beige
ocher brown
light grey
medium grey
anthracite grey
White matt
White Shiny
hard black matt
hard black Shiny
hard Chrome
hard gold
neon yellow
neon orange
neon red
neon fuchsia
neon blue
neon green
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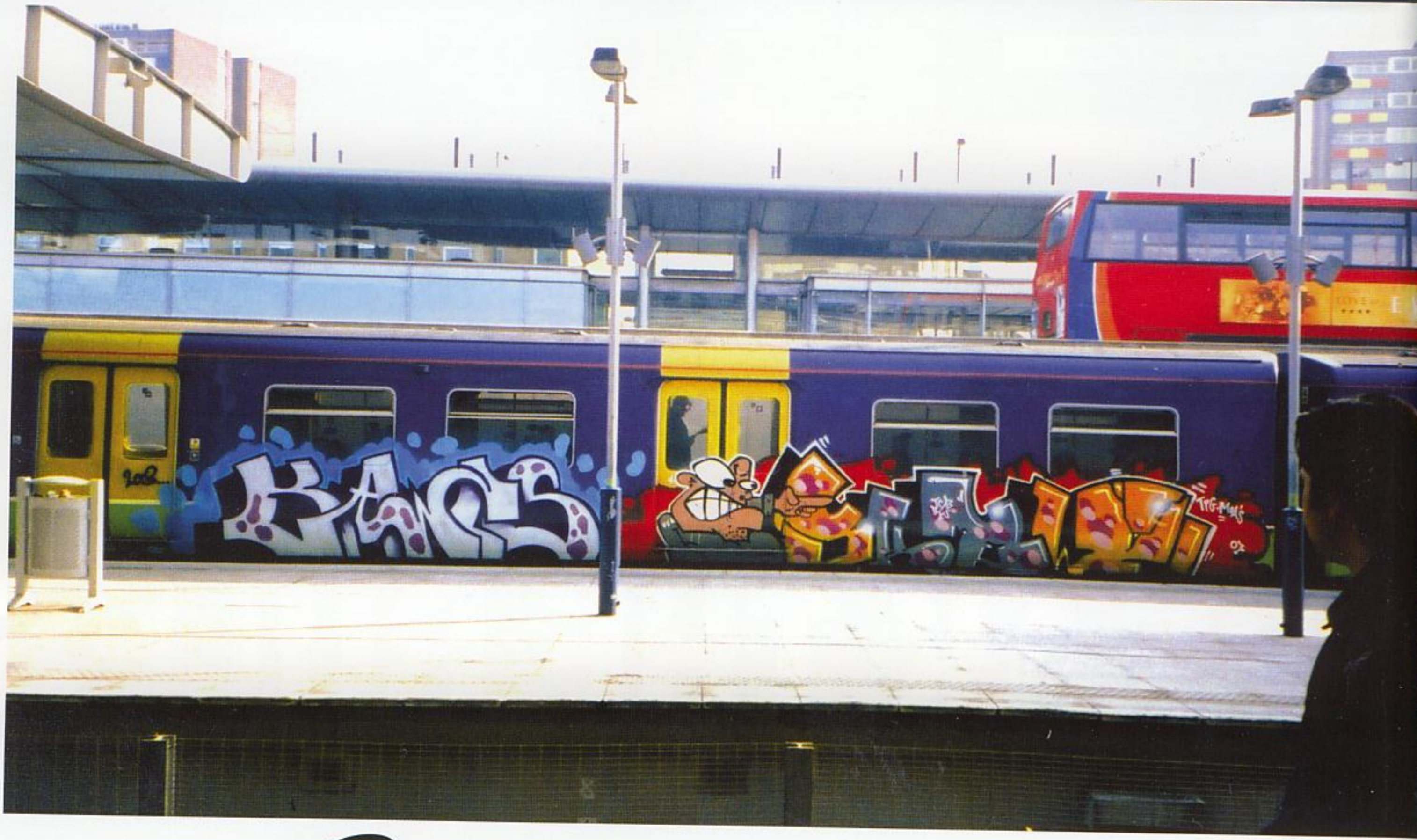
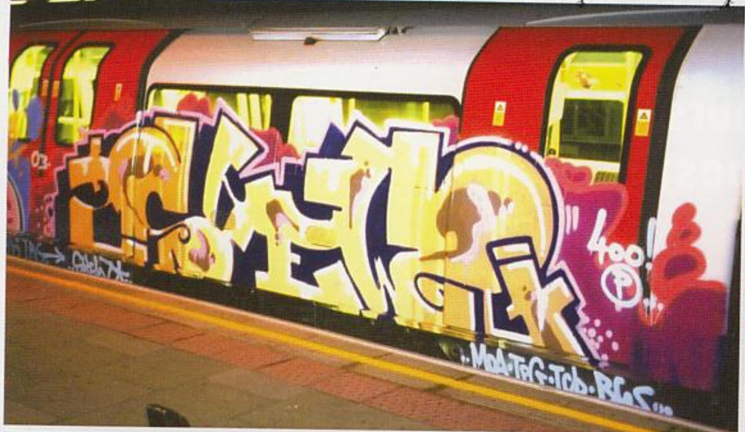
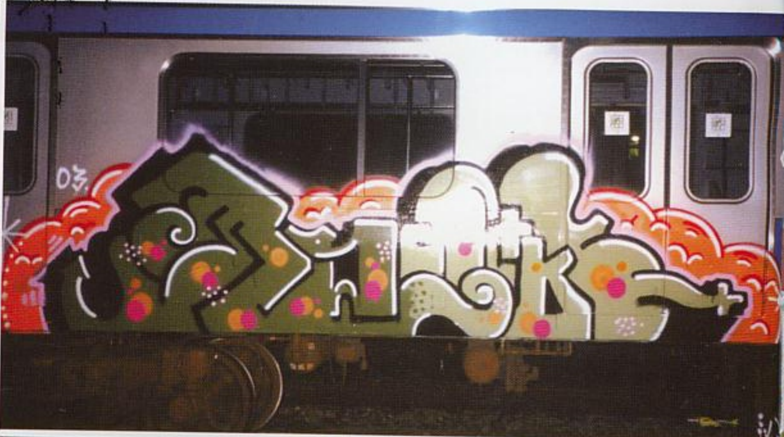
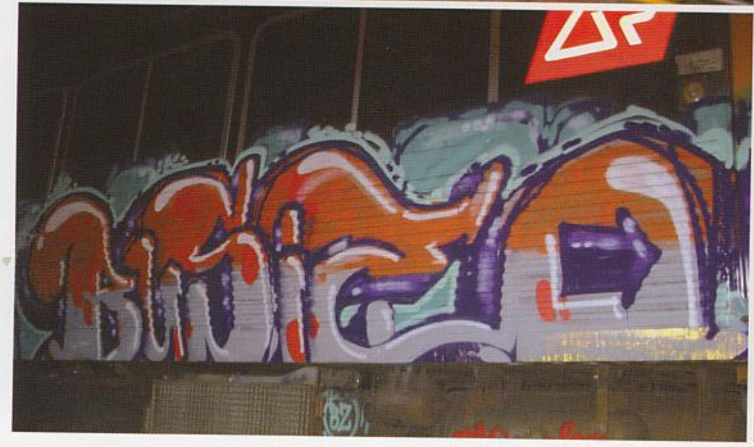
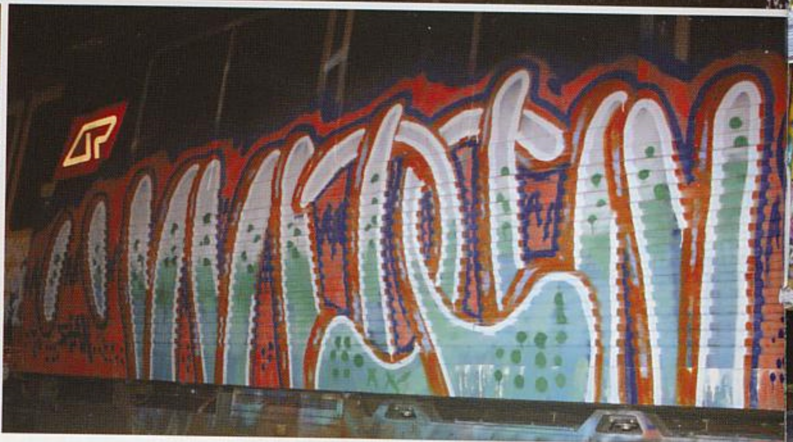


Heavy Metal









C3939
Nightsafe Area
Nightsafe Area

EYE OF THE STORM.
EMUL.

THE GOLDEN ONE

VIMOA
TPG
03

connex

SM5233
2005

GOD SQUAD

EYE OF TH

!03
TPG
VAWES

NO WAR.

TPG.

05.

TPG 04.
RED 05

WHILE THE CITY SLEEPS

Nightsafe Area

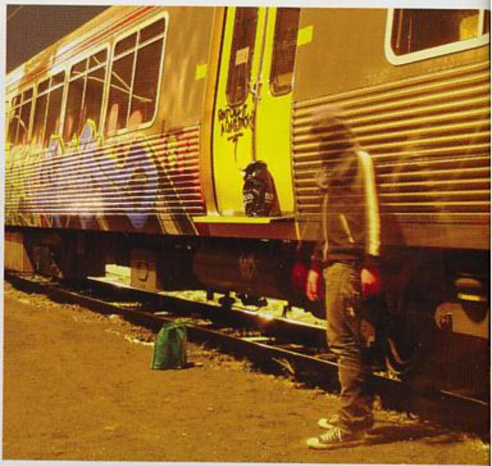
ANON

T4083

C3845

T4266
Believe IT!!

BOR
BOOKS MUSI



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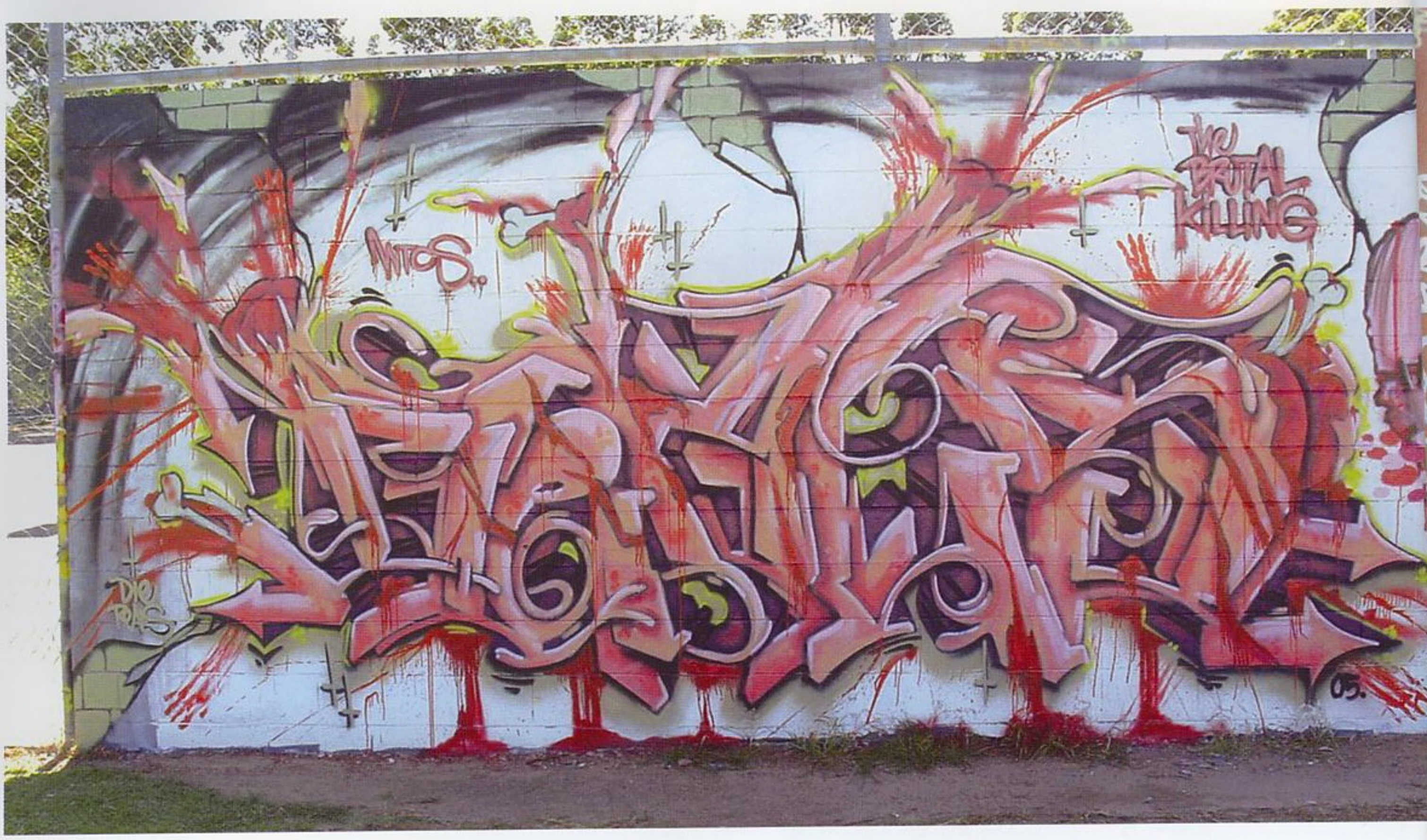
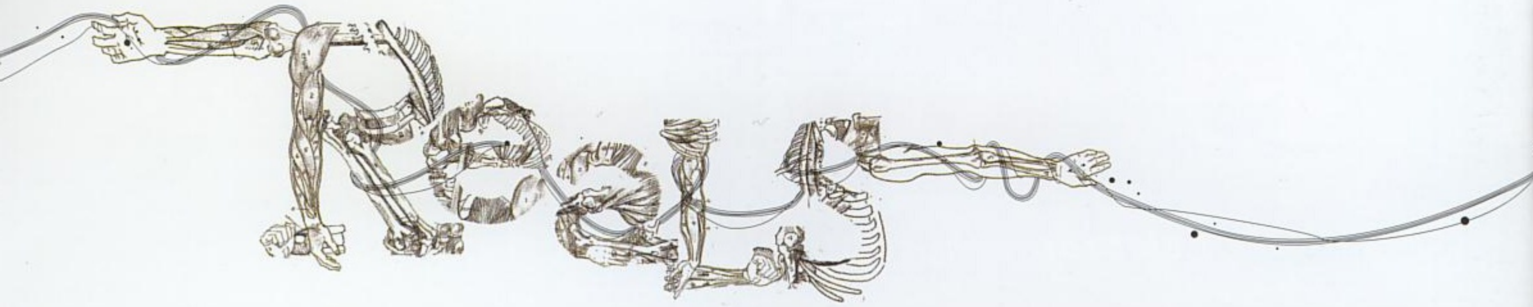

THE BRUTAL KILLING
WTCS.
DIE TRAS
05.


Reals

05
For the Troops
Operation WTCS

CUTTHROAT
DIE WTCS

WTCS

WTCS
04

TBK..
WTCS.

Renee
TBK/WTCS
Realsone

DTE FAM
Realsone
Ryder White

Mackin Honies
TBK. DTE. WTCS
For you No#1 Girl Renee

PUZLE BC2002

+ TSHIRT DESIGN FOR LIVE BY THE SWORD [2002]

Puzle has seen a lot of things. And just when he probably thought everything he had seen was everything, he saw everything change. Before the digital revolution, back when video still had the radio-star bound and gagged, yet to pull the trigger, he was there. He's lived it. He's experienced the rush, first-hand, from the other side of the magazine centre-spread, and with only a broken nose to speak of, has lived to tell the tale.

But one soon gets the impression that you might hear a more sensational account of his achievements from someone other than the man himself – one of his crew mates perhaps, or the fat kid, a few grades lower, who hung out by the bus stop after school, trading tall stories for the most meagre of human attention.

In fact, Puzle comes across as such a modest person, I almost feel as though I am doing him a disservice by penning this short accolade. I get the impression from his words that he would rather nobody knew who he was: that he could go about his work, people would see it, make of it what they will, and that that would be the end of it – simple and plain.

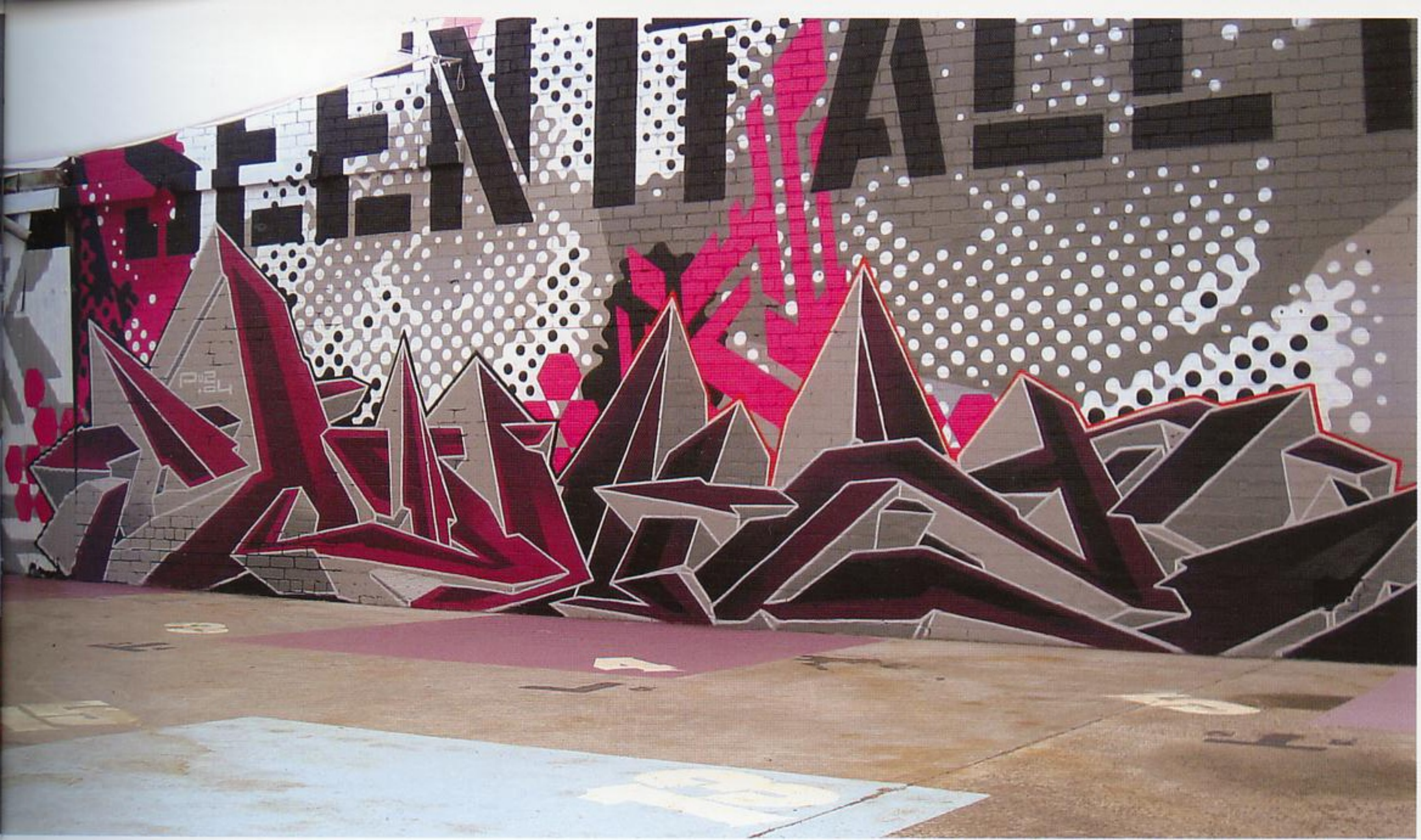
I will, however, say this: Puzle is a committed writer who believes in rolling steel as a true representation of dedication to the art form. And, in line with this belief, he has proved his own dedication over two glorious decades of style innovation and generous investment into the future of graffiti. A future that, most would agree, is in safer hands because of him. – K West

+ WHAT WAS IT LIKE GROWING UP IN MELBOURNE AT THE TIME YOU DID? THEY MUST HAVE BEEN DIFFERENT TIMES – NOT ONLY IN REGARD TO GRAFFITI, BUT JUST WITH THE GENERAL EMERGENCE OF SUB-CULTURES, CRIME AND GANG-RELATED ACTIVITY. DO YOU HAVE ANY PARTICULAR MEMORIES THAT COME TO MIND WHEN YOU LOOK BACK ON THOSE TIMES?

Puzle: Wogs vs Skips, BMX, Mongoose, blue light discos, fights at the station, Galaga, 1942, Moon Patrol, soccer, footy, breaking, Metallica, AC/DC, Kiss, Prince, Run Dmc, LL Cool Jay, Lebanese Tigers, Vic Tribe, Dimo Boys, mods, rudeboys, bogans, the factory; These are just some memories that come to mind. There was a lot of division. The Wogs and Skips rivalry was a big thing. Graf and breaking seemed to bridge a lot of those boundaries as people from all backgrounds and areas started getting into the same thing and finding common ground. The graf/ hip hop scene had the biggest assortment of kids. Man, in my opinion, that coming together is one of the most positive things in the history of humanity until gangster rap and the west coast thing came along that is.

+ LET'S TALK CREWS: WCA AND DMA ARE IMPORTANT CREWS IN THE HISTORY OF MELBOURNE AND AUSTRALIAN GRAFFITI. TELL US ABOUT THE HISTORY OF THESE CREWS, YOUR INVOLVEMENT AND WHO IS STILL DOWN TO THIS DAY?

Puzle: WCA was a Hursty line crew started by Duet in 88. The first members were Duet, Zenith and myself when I was writing Exam. The crew was an assortment of local lads all on the same bombing agenda that also possessed some creative talent and were good blokes. Zenith was probably the oldest at 18 or something. He gave up graf the following year. Further members over a number of years were Sick, Smack, Winter [Crease], Ruber, Bias, Nasa [Naste], Sheam [Lecs Luther], Didle [Death], Sach [from Sydney], Merc, Benz, Media, Kem, Yeti,



+ PUZ [2004] . ROSE STREET ARTISTS MARKET WALL BY PUZLE . FLIQ [BURNCREW] AND URCHIN

Reach. Dens. Higher. Paste [Wasp] and Jayme [Ocupy]. WCA was an all rounder crew. predominately focused on train and wall burners as well as all out bombing from 88 to 92-ish. This was followed by Reachy. Dens. Naste. Higher. Wasp and Jayme who took it to another dimension mid 90s onwards.

DMA has a huge history dating back to 85-86. It started early on by Broadmeadows line writers Reem and Idem as a bombing crew. which had many early bombing figureheads. It eventually developed into a train burner crew led by Tame and New2. These guys gave it the reputation it has today. Their early bombing campaigns and dedication to graf eventually developed into bugged out burners on trains. This DMA of quality burner writers of 87 onwards were Tame. New2. Nabit [Terror/Ouch/Sehd]. Worm. Sena. Plot. Paris [Bank/Judge]. Peril [Cazel/Royal]. Brink. Pest. Cure. Dmote. Prinz. I was a late crew member. followed by Pronto [Prsky].

To me a crew is a group of friends with the same interest. that you hang with and do anything for and that's how it was. I don't drop the crew names any more. If I do it's for nostalgic reasons more than anything else. I've got a kind of 'that was then' attitude and am always looking to re-invent.

+ WHO WERE YOUR INFLUENCES EARLY ON?

Puzle: Kids of Cool. Fabulous 4. Fresh n Funky. Smurf Dance. Art Force. Ground Control. Street Rock. Doctor Dick. Cosmic 2 Crew. Dkay. MDA. Duel. Wisp. Spy. Pudge. Opm. TMM [The Magic Makers]. NKA [Nocturnal Kids of Art]. . These were early Hursty pieces. writers and crews. Then a little later came Zenith. Mags. Choice. Kidnap. Duet. JME [Ocupy]. all early Hursty writers plus IOS from Adelaide [Innovators Of Style]. Tame had a big influence later on. NYC all the way through. Subway Art and especially Style Wars changed my life.

+ HOW HAS GRAFFITI CULTURE CHANGED IN AUSTRALIA SINCE THE EARLY DAYS OF THE MID TO LATE 80S?

Puzle: People pay for paint.

+ TELL US ABOUT THE FIRST TIME YOU ATTEMPTED TO PAINT IN A TRAIN YARD. IS IT TRUE THAT YOU GOT CAUGHT?

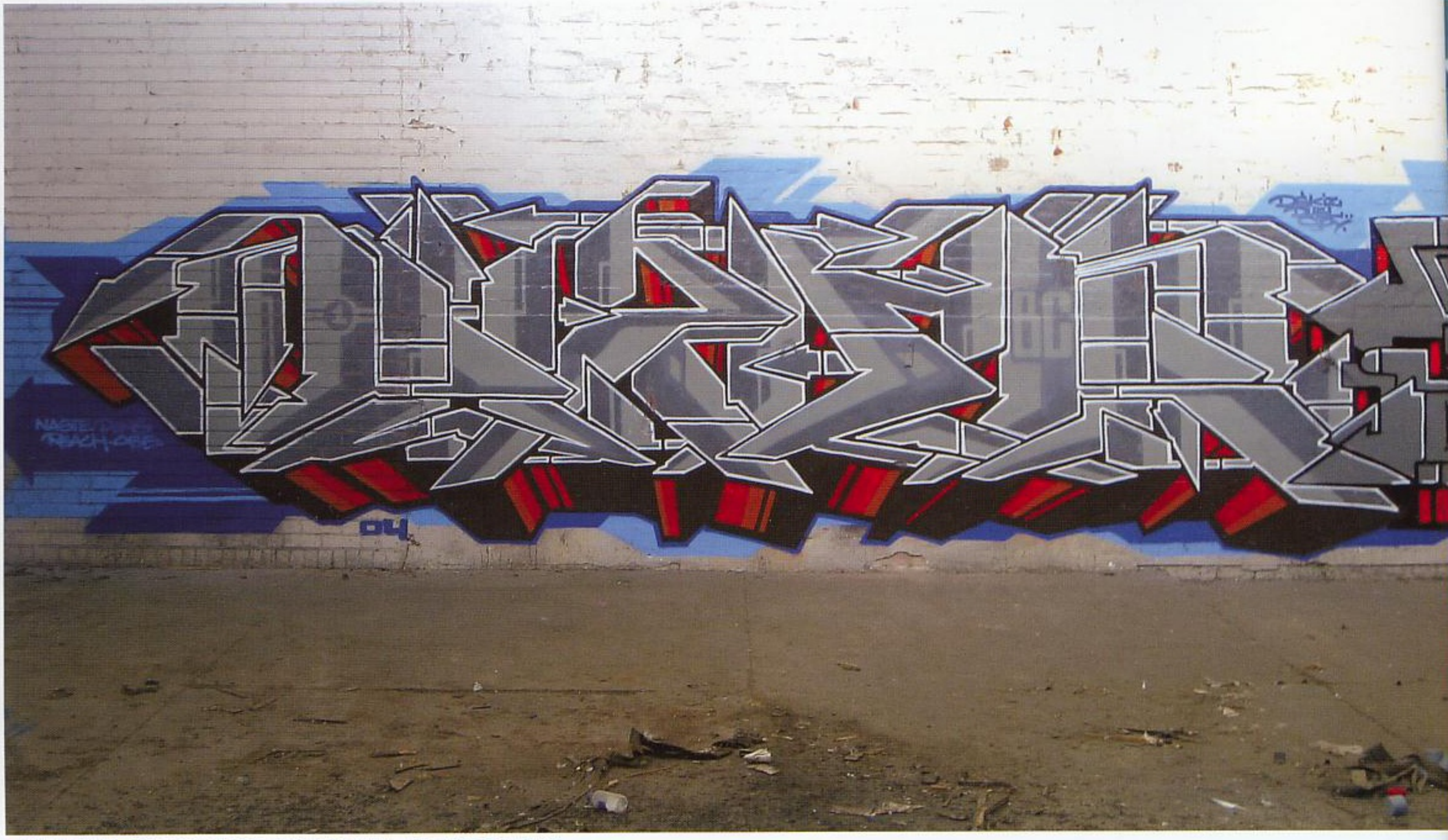
Puzle: I was a mad toy when I started. Everyone laughed at me. My styles. tags and ideas. I think this is what really drove me to try harder and prove that I could do burners. To make a difference. I had to paint trains and do more than those before me. That philosophy still stands today. If you wanna make an impact you have to do more and better. and now global. Writers are writing for longer so its only natural that they are gonna get better. I stopped painting trains at 21. My first panel said 'Chew'. That's how toy I was. In 87. I was partners with a guy 'Chat' so it was kind of a 'Chat n Chew' thing for a short time. It was all Dupli colours racked from K Mart Greensborough. That's all I remember. It's actually not worth remembering at all! Chat later became Hope. then Faith. then Ruber WCA.

+ MELBOURNE'S HITACHI TRAINS HAVE RECENTLY BEEN RETIRED FROM SERVICE. YOU PAINTED QUITE A FEW OF THESE TRAINS "BACK IN THE DAY" AND MANAGED TO PAINT A FEW BEFORE THEIR DEMISE. IT MUST HAVE BEEN SAD TO LOOSE OLD FRIENDS?

Puzle: To be honest it is sad to see Hitachi's go. They are still dope trains. I cant understand why they just don't refurbish a few and keep 'em running. Sign of the times I guess. Mist from the Dandenong line was the all time king of the Hitachi's. The silvers were the sought after ones. There were only a few of them that ran that side of town. They didn't have the green and yellow stripe stickers on them. which made them look quite distinct. Mist was the dopest of dope train writers from Melbourne along with Saipan All City. The Comeng 45th Supertrain was also a sought after target. There was nothing super about it other than there was only one. plus a sticker that ran along the roofline. It was my train of choice.

+ WHAT SIGNIFICANCE DO TRAINS HAVE TO YOU THESE DAYS?

Puzle: They will always be the true representation of dedication and commitment to being a writer. The difference between writer and artist! Pieces on trains are the real energy source of the subculture as a whole. Something that moves is much more alive than something that sits still. The preparation. risk and honed skill of keeping your cool and being able to concentrate on doing a burner with the eminent fear of being roasted. Its high adrenalin stuff and not for the faint. If you can do it with style and originality. even better. Quality over quantity will always prevail. As will style over size. If you can do a combination over all these then even better. A fresh panel piece on a train always looks dope. In terms of myself. my days are long gone. I did what I could when I was a teenager. Built a rep but really



→ PUZLER [2004] . PORT MELBOURNE WAREHOUSE WALL WITH PEST AND JAYME

have moved on. I still admire what everyone else pulls off and its great to see a resurgence.

→ OFTEN WRITERS WILL TAG A "P" IN A CIRCLE TO IDENTIFY A PAINTED TRAIN. SOME BELIEVE THAT THIS PRACTICE ORIGINATED FROM YOU BECAUSE IT STOOD FOR "PUZLE" AND THEN LATER DEVELOPED INTO "PANEL". IS THERE ANY TRUTH TO THIS BELIEF? WHAT IS THE REAL STORY BEHIND THE (P)?

Puzle: From memory Tame DMA started the (p) in the circle with an arrow. It was never under or around a panel but always on the front left or right of a train used as a marker when chasing flicks of running panels. On a Comeng train it was done on the 3 car sets both sides coz they used to split the 6 cars into 3 cars every day after morning peak hour. It's real stupid when you see it next to a panel coz it has no purpose. It became a thing everyone did say 88+. It stands for panel not Puzle.

→ OVER THE YEARS YOU MUST HAVE HAD SOME MOMENTS WITH THE LONG ARM OF THE LAW. WHAT IS YOUR MOST MEMORABLE EXPERIENCE DEALING WITH THE POLICE?

Puzle: A broken nose from a head butt whilst handcuffed. Either that or being spat on in the face.

→ AS A WRITER YOU HAVE DEVELOPED YOUR OWN DYNAMIC STYLE OF 3D LETTERING WHILE MAINTAINING A CATALOGUE OF REGULAR STYLES. WHAT IS YOUR OPINION ON THE GROWING MOVEMENT OF WRITERS BASING THE FOUNDATION OF THEIR STYLE ON 3D LETTERING?

Puzle: 3D is just another technique. 3D is not a style. Anyone can make any 2D style 3D if they wanna try. I don't get involved in the 3D versus traditional style discussions as I don't really give a fuck. If it looks cool and is different, then great. Originality always rates high on the graf meter. The way I look at graf in general is style, originality, technique, dedication and whether you're a good bloke or not. If you rate high in all these categories then you must be a well-rounded writer.

→ WHAT DO YOU THINK ABOUT THE COMMERCIALISATION OF GRAFFITI AND ITS INCREASED PRESENCE AND WIDER ACCEPTANCE INTO POPULAR CULTURE?

Puzle: I guess it's only a matter of time before any underground subculture surfaces and becomes exploited. I don't think much about it to be honest. Apart from when I ride the trains and see how backwards most graf on the lines has become. There are some dope writers around but definitely outweighed by a new type of mainstream writer that operates under different principles to the ones I was schooled. In a sense doing graf just to be down and known as opposed to developing style and skill. That's commercialisation I guess, a watered down breed. More with less in every sense. There's plenty of sloppy, quick and lazy graf around that makes for a shallow subculture.

→ WHO ARE YOUR FAVOURITE WRITERS, ARTISTS AND DESIGNERS?

Puzle: I don't know anymore. Visual overload in life at the moment.

→ HAS YOUR EXPERIENCE WITH TRAVELLING AND PAINTING OVERSEAS GIVEN YOU ANY SPECIAL INSIGHT OR NEW APPRECIATION FOR THE GRAFFITI SCENE IN AUSTRALIA?

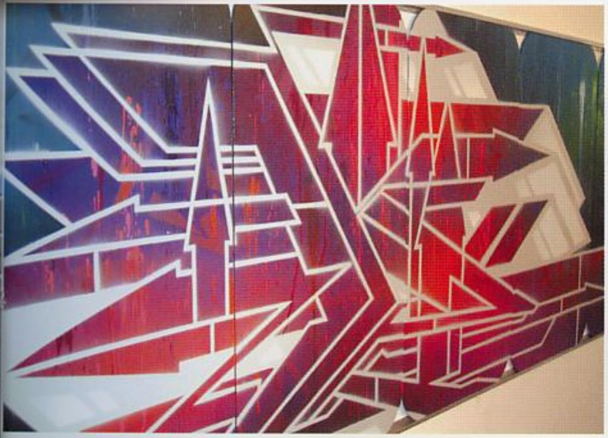
Puzle: I can only really talk about Melbourne. It's made me even more appreciative of the people that pioneered shit here in their own way. There were so many original and innovative writers in this city that really worked hard and broke ground. Writers like Dskiz, Prime, Ransom, Duel, Pest, Merda, Tame, New2, Paris, Peril, Sena, Plot, Mist, Saipan, Hugh Dunit, Nasa, Pronto, Nabit, Acid; the list goes on. These guys and so many more gave so much to creative development of graf in the early days. Much of their work is timeless. No one more so than Dskiz, Melbourne's true style master and all time king. Some come close but no-one can burn this guy's style.

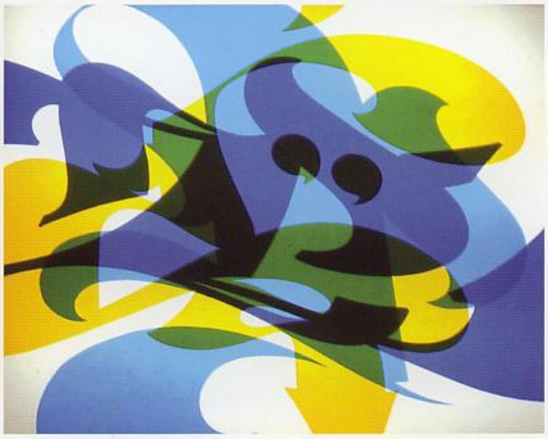
→ WHERE IS YOUR FAVOURITE PLACE ON EARTH?

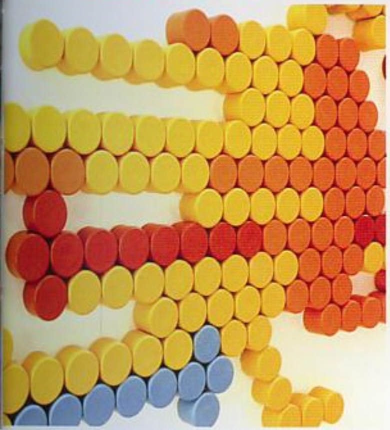
Puzle: The ocean.

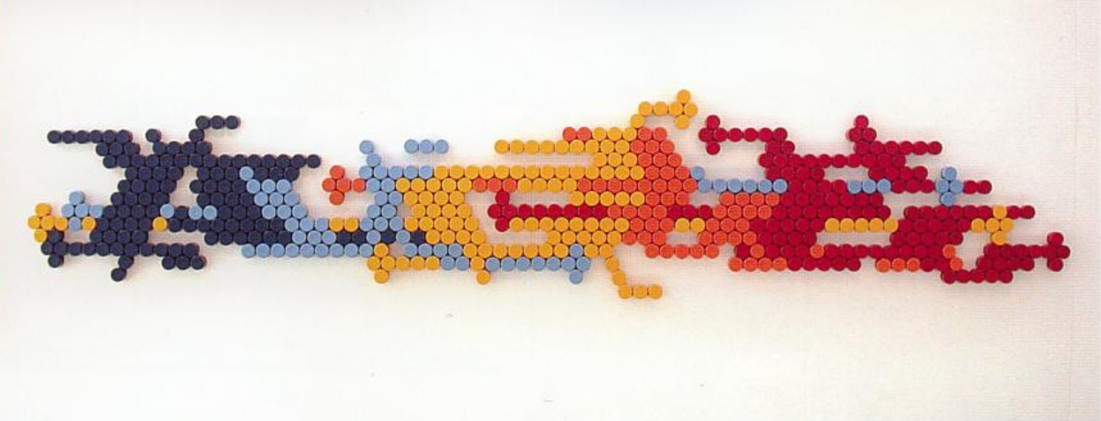
→ HOW DID YOU INITIALLY GET INTO DESIGN?

Puzle: I moved away from graf in 93-94. It was time to grow up. Everyone else already had and I felt like I was getting nowhere with the full time writer lifestyle. Techno had converted many of the hip hop folk. I was good at graphics when I was at high school, gave it a go and it worked out ok. I enjoyed it although never told anyone I was a writer as it was still kind of uncool and misunderstood and I preferred to leave it behind as opposed to try incorporate it. Looking back now I don't think I was ever really an artist-type writer, more so a stylised typographer or what ever you wanna call it. I was more a designer and ideas man than a detailed painter. I've always struggled with being portrayed as an artist. There was only so much I could do and didn't have the patience for developing an art career. I was much more comfortable being a designer. After a few years passed I started doing a few pieces here and there only to notice they were totally different due to all the shit I had learnt. Some good some bad. At the end of the day I'd rather experiment and fuck up, than do the same thing over and over again. I still have









CLOCKWISE FROM TOP LEFT: + SPRAYPAINTED TRAIN WINDOW PANELS . BITS AND PIECES EXHIBITION [2004] + PUZLE TSHIRTS . FIRST RANGE [2000] + CITYLIGHTS LIGHTBOX EXHIBITION 2004 + PUZLE SPRAYCAN LID PIECE . MADE FROM LIDS BORROWED, BEGGED, STOLEN AND THEN RESPRAYED. CAMOUFLAGE EXHIBITION [2003]

a love/hate affair with graf, design and everything I do.

+ AS A GRAPHIC DESIGNER WITH A STRONG STREET ART INFLUENCE/BACKGROUND, HOW MUCH OPPORTUNITY TO DO YOU HAVE (IN THE REAL WORLD) TO BE SELECTIVE WITH WHAT JOBS YOU ACCEPT? DO YOU EVER TURN AWAY WORK BECAUSE YOU FEEL AS THOUGH IT MIGHT COMPROMISE YOUR INTEGRITY?

Puzle: I keep the two separate and am happier that way. If I ever do a commercial job that requires graf influence I feel like I am compromising what I have spent so long doing for myself. I prefer to keep graf for me. The Burn Crew clothing co-op gives me some freedom to combine both skills and do whatever the fuck we want and hope others are feelin' it.

+ HAS USING A COMPUTER AS A TOOL OF YOUR DESIGN TRADE HAD ANY SIGNIFICANT IMPACT ON THE DEVELOPMENT OF YOUR PIECES? IF SO, IN WHAT WAY?

Puzle: Yeah its made me real stiff and unfortunately a perfectionist when using a can. In the same way I do get some satisfaction from it. The more time I spend away from a computer these days the better.

+ WHAT ARE SOME PROJECTS THAT YOU ARE PROUD OF?

Puzle: 30 odd years of life.

+ TELL US ABOUT THE INCEPTION OF YOUR TSHIRT LABEL "BURN CREW"?

Puzle: Firstly it ain't my label. Sure I'm a big part of it. A general misconception is that it's just me and I hate that. Burn was conceived by Fliq (Flick TFA crew). He came up with the logo and idea of a brand. We are old mates from our high school/ graf days. He and Dskiz were chillin' at the time and were already involved in coming up with ideas and putting out the Burn message, mainly through sticker bombing and tagging. I started hangin' with 'em socially. At the same time I was doing my own tee prints under 'Puzle' with my train logo and decided that I didn't really wanna play my tag out as a clothing brand. Fliq was down for the crew angle. So I combined a lot of my design/ graf shit with the label also. Starting a crew of us seemed right. The potential to make something big was there, it had legs and we worked it together to combine all our design skills and produce something that was super tight and multi-dimensional. I mean you're always gonna get a better result if you combine heads and that's how it came about.

+ WHAT IS YOUR PHILOSOPHY TOWARDS LIFE?

Puzle: Do what feels right.

+ WHAT'S BEEN BUMPING IN YOUR HEADPHONES LATELY?

Puzle: Earthtones.

+ IF YOU COULD GO BACK IN TIME AND VISIT YOUR YOUNGER SELF, WHAT ADVICE WOULD YOU GIVE TO HIM? WOULD HE LISTEN TO YOU?

Puzle: Get some style. Man, really I only did a handful of good pieces. He would definitely tell me to fuck off.

+ WHAT MAKES YOU REALLY, REALLY ANGRY?

Puzle: People with huge opinions and small contribution in general.

+ WHAT DO WOMEN REALLY WANT?

Puzle: All or nothing.

QUICK QUESTIONS

+ PUZLE BEER OF CHOICE?

Fuck man, I like a lot of different beers. Acquired taste for Asahi at the moment.

+ FAVOURITE COLOUR?

All colours have got their place.

+ LAST BOOK READ?

Guerrilla Radio.

+ FAVOURITE WRITER FROM THE SUBWAY ART/ STYLE WARS ERA?

Too many style masters and originators to name. People are still back peddling to better what many of these guys achieved. True pioneers and visionaries. I got so much respect for NYC – without them, we would have nothing.

+ FINISH THIS SENTENCE: KEEPING IT REAL IS...

...keeping whatever you believe in alive.

+ WHAT DID YOU HAVE FOR BREAKFAST?

Toast.

+ WHAT DID YOU WANT FOR BREAKFAST?

Sex.

+ BLONDES OR BRUNETTES?

Tough one. I appreciate beauty of all sorts, lets put it that way.

+ WHAT ARE YOU WORKING ON TODAY?

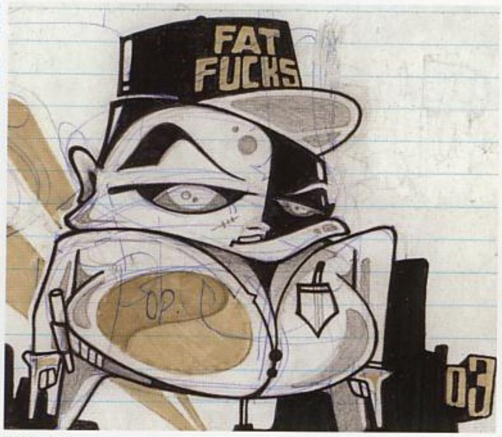
Chillin.

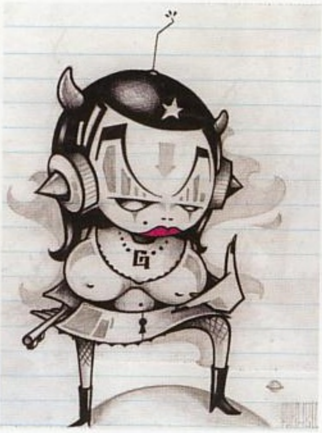
+ LAST WORDS?

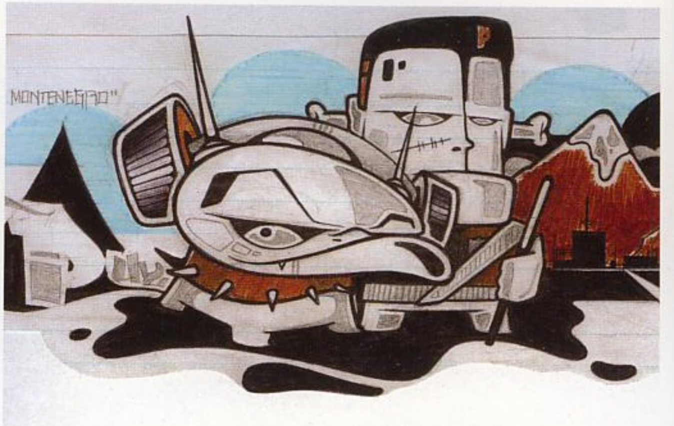
Peace out Puzle One Melbourne city live... ■

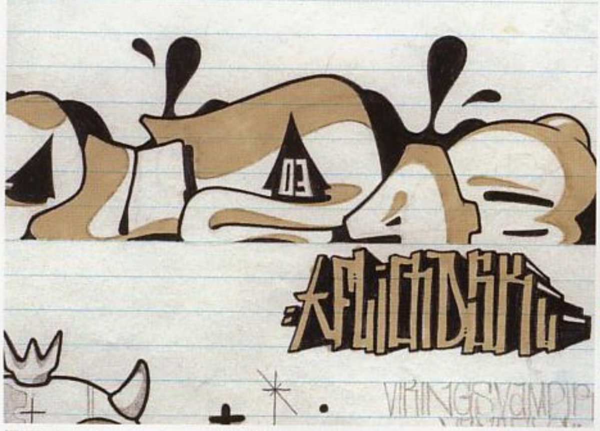
Contact Puzle: PUZLE@BURNCREW.COM

+ MISC BLACKBOOK CHARACTER SKETCHES 1998 - 2003


FAT FUCKS
03




MONTENEGRO"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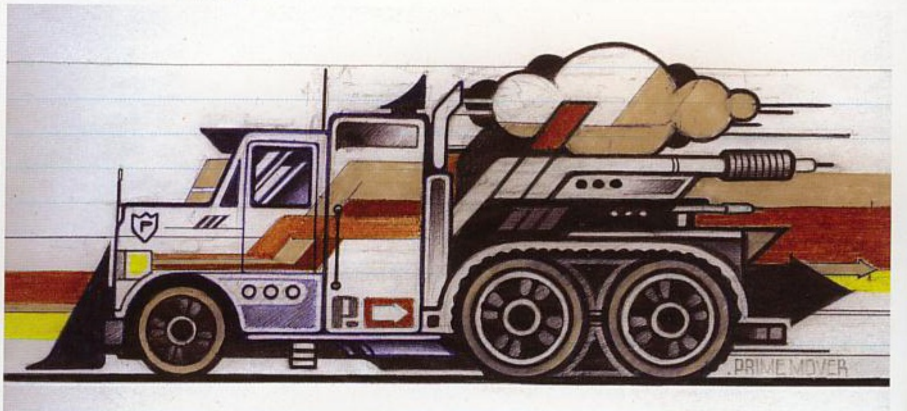
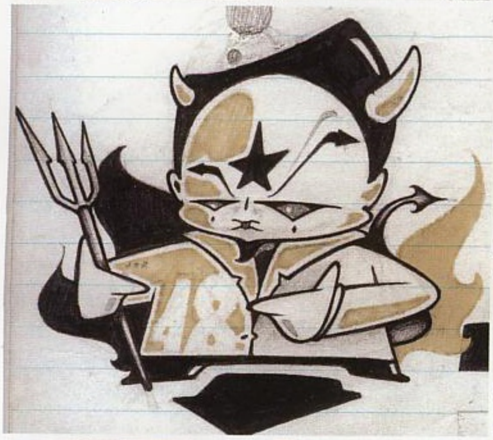
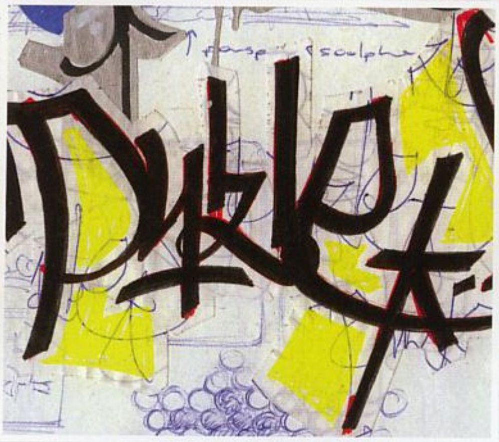
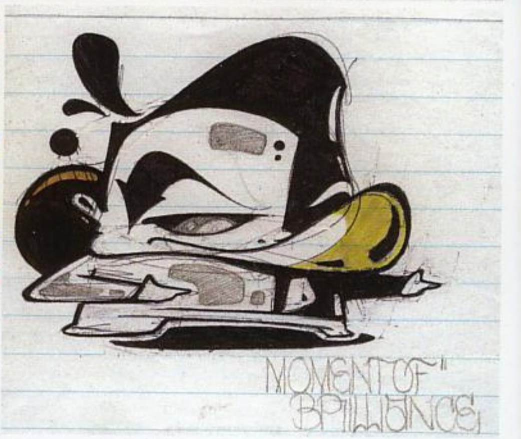
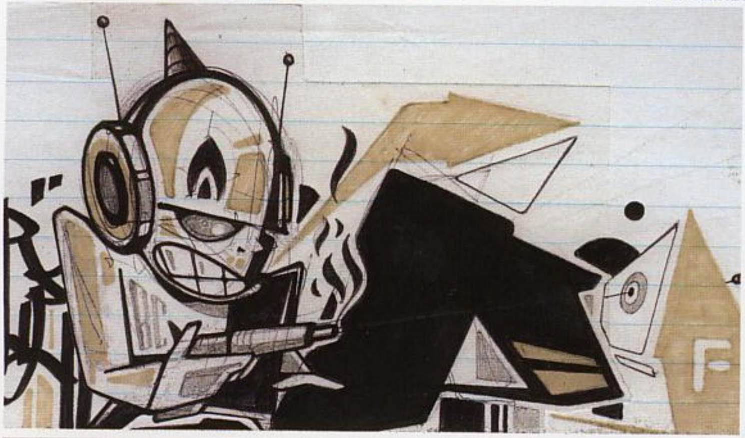
VIKINGS VAMPIR

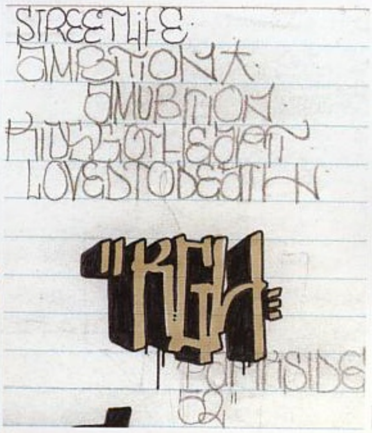

PRIME MOVER

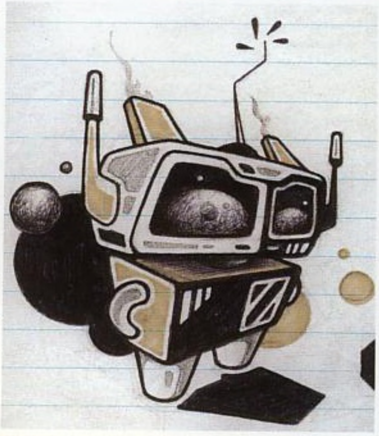


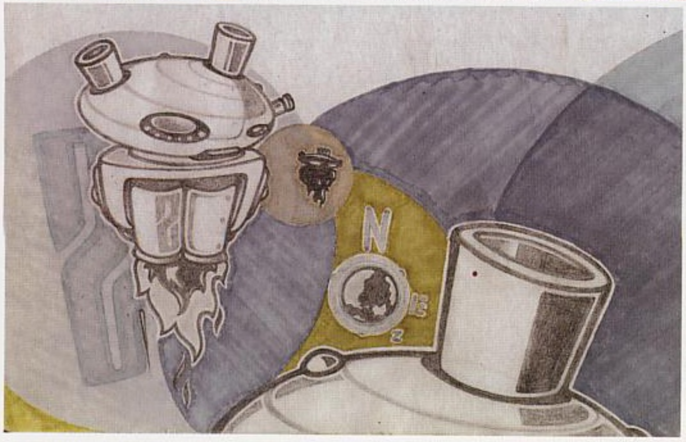


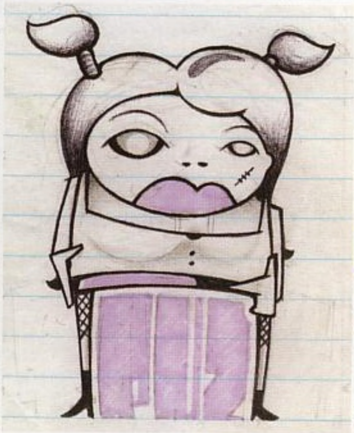

MOMENT OF"
BRILLIANCE

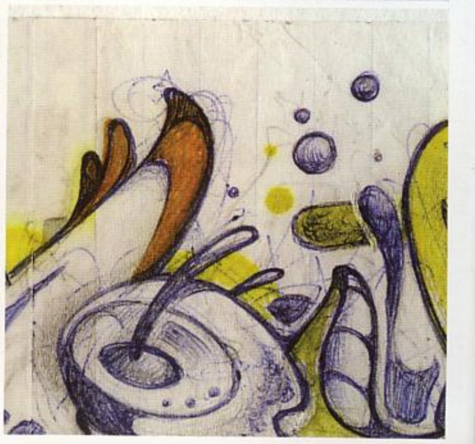


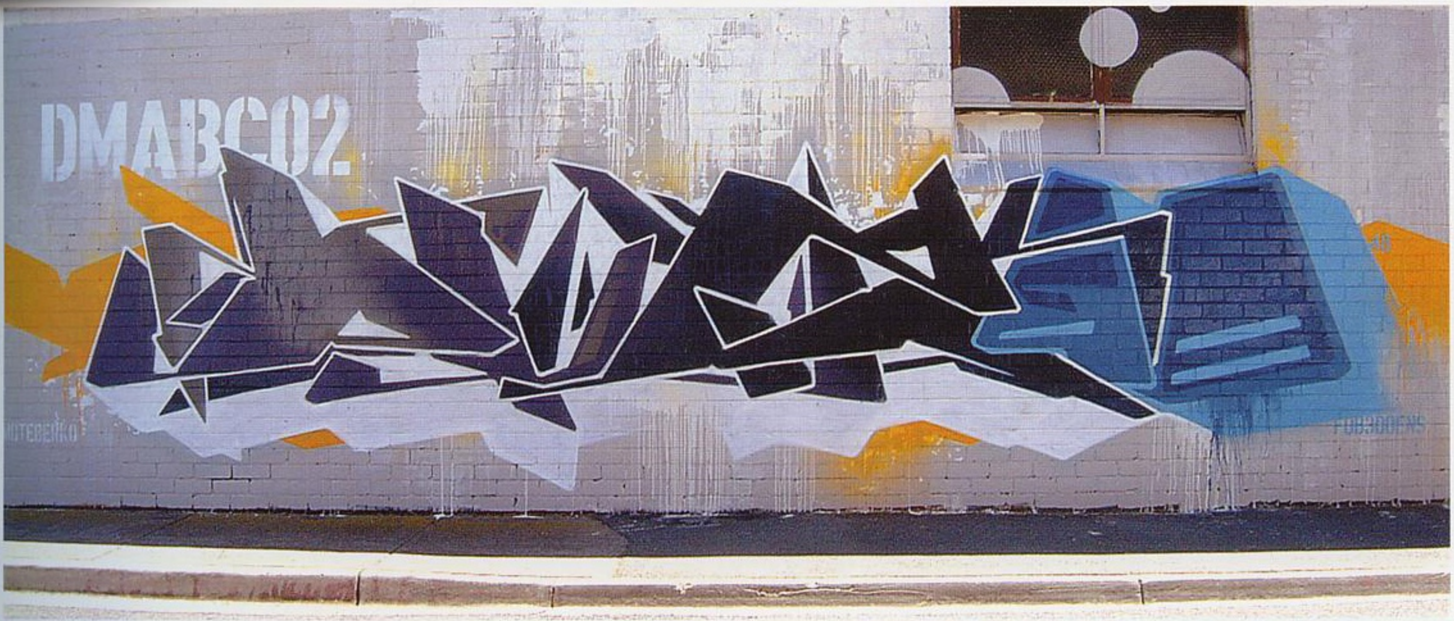

STREETLIFE
AMBITION A
AMUBITION
PHUS GOT HEART
LOVES TO DEATH
"KGH
FOAMSIDE
52"

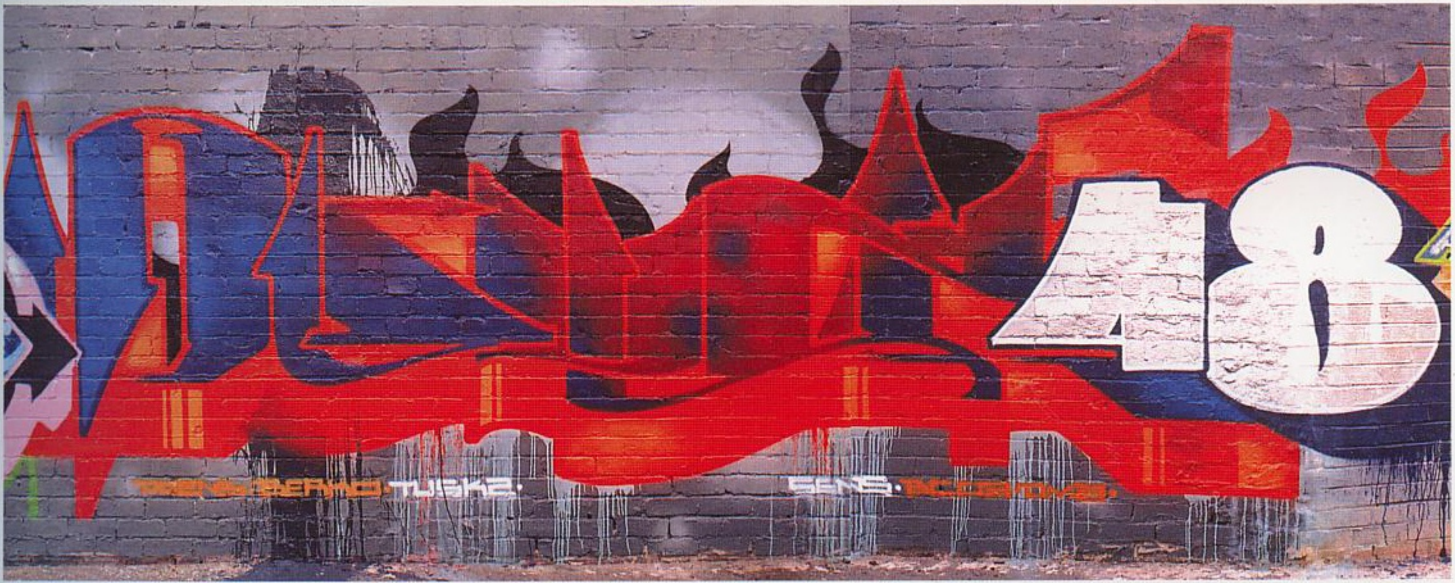






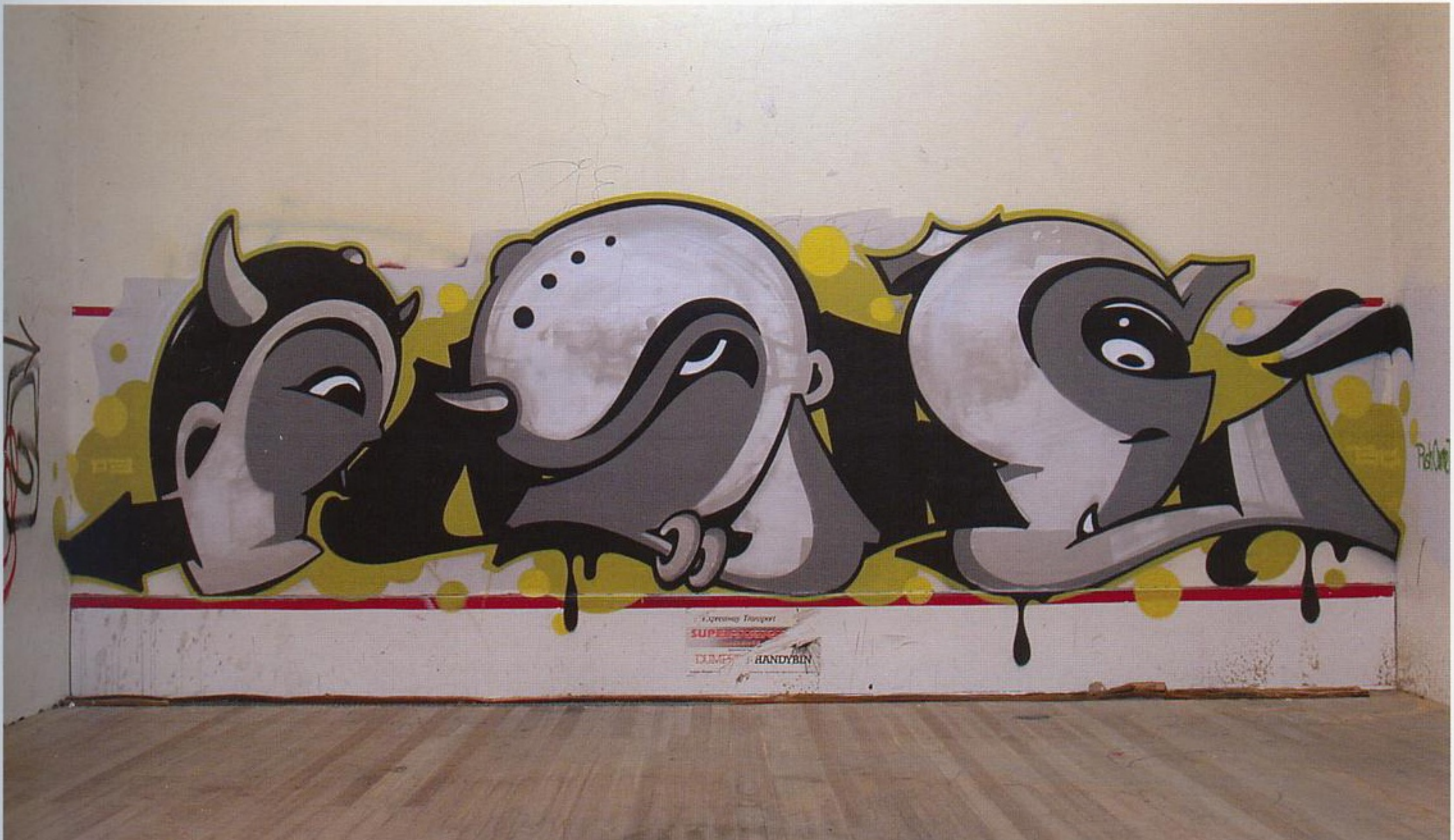






→ PUZ48 [2002] . BURNLEY . WALL WITH PARIS AND PERIL
→ PUZ48 [2003] . CLIFTON HILL

→ PUZLE [2003] . LETS PLAY SQUASH



→ MELBOURNE HITACHI'S. SENT TO THEIR GRAVE BLESSED BY BURNERS

176 M
HILLSIDE

Police

SCOR
MOTO
9419 3832

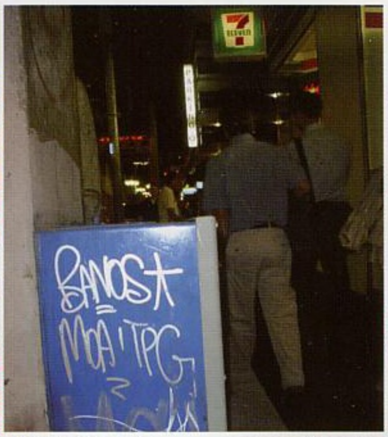
Street

FUCK CUNTS THAT I DON'T KNOW NAMES
YOU FUCK TOY

SYNC

MSS
SYNC

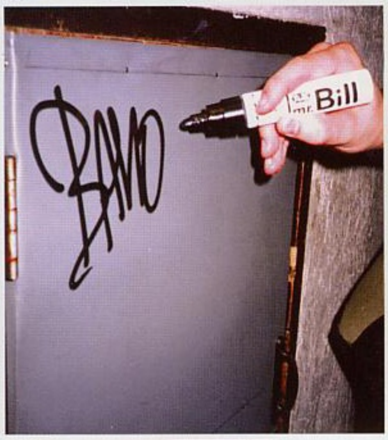
VANDALISM IS THE SHIT


BANOS MOA TPG

MARZ

FROST GET

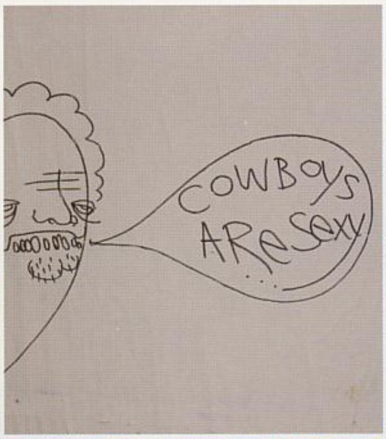
AMAZE IVY


Bill

OBEY

refill

DERFRE$H

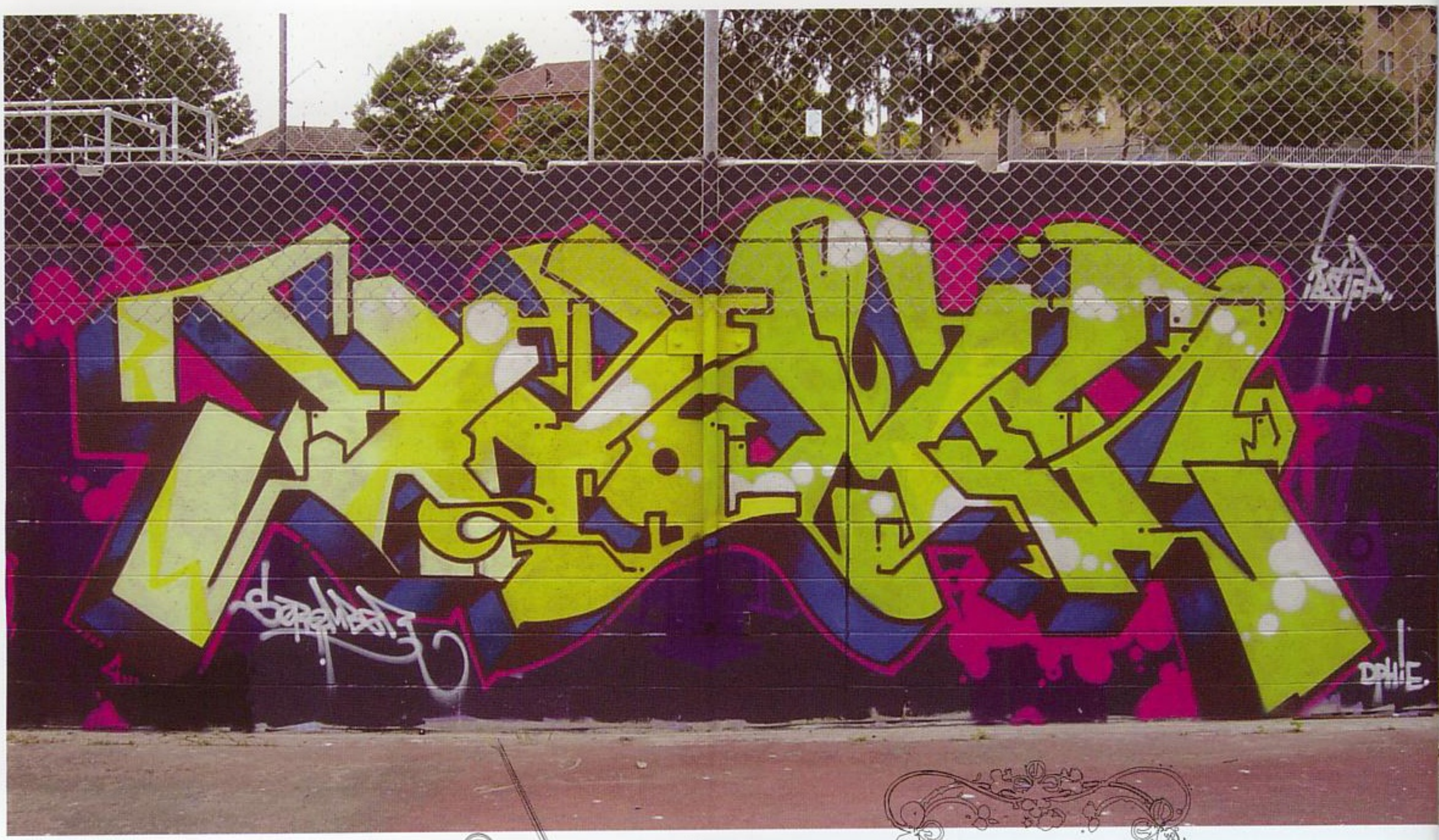

COWBOYS ARE SEXY

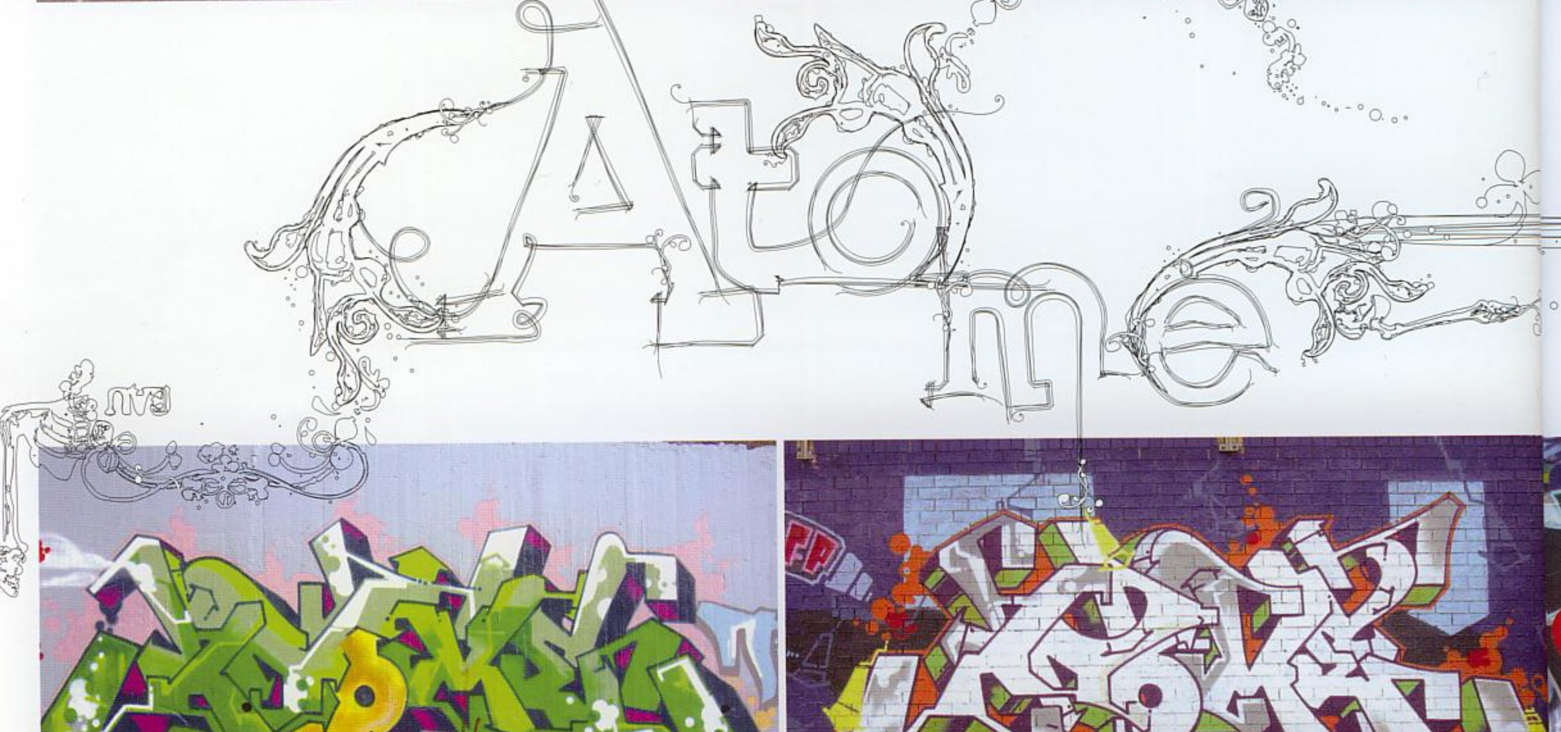
SUPPORT A BEARD

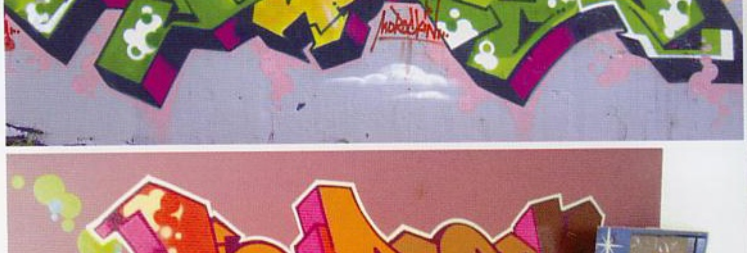
RENKS

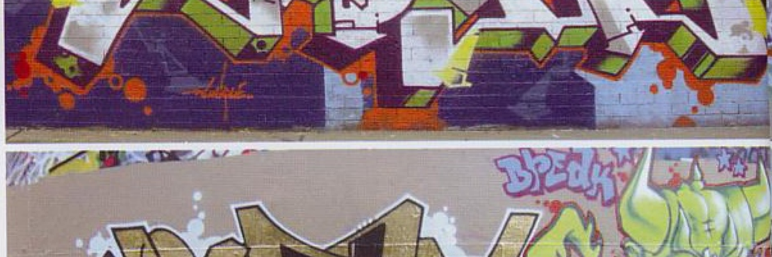
YOU MAKE ME SICK

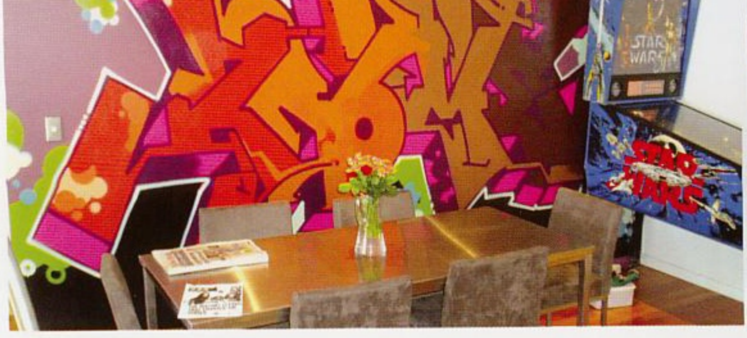
SUGA

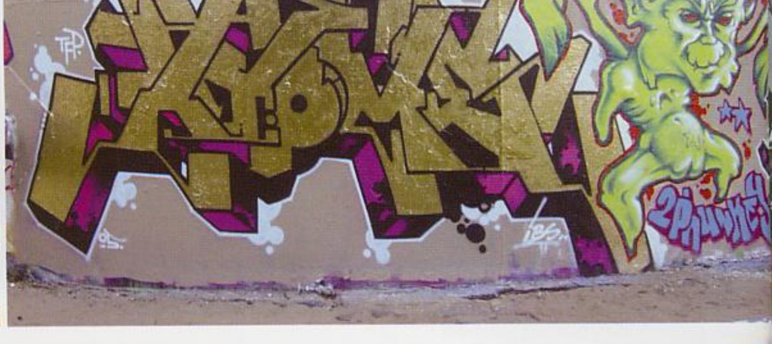

DPHE.


Atome






STAR WARS



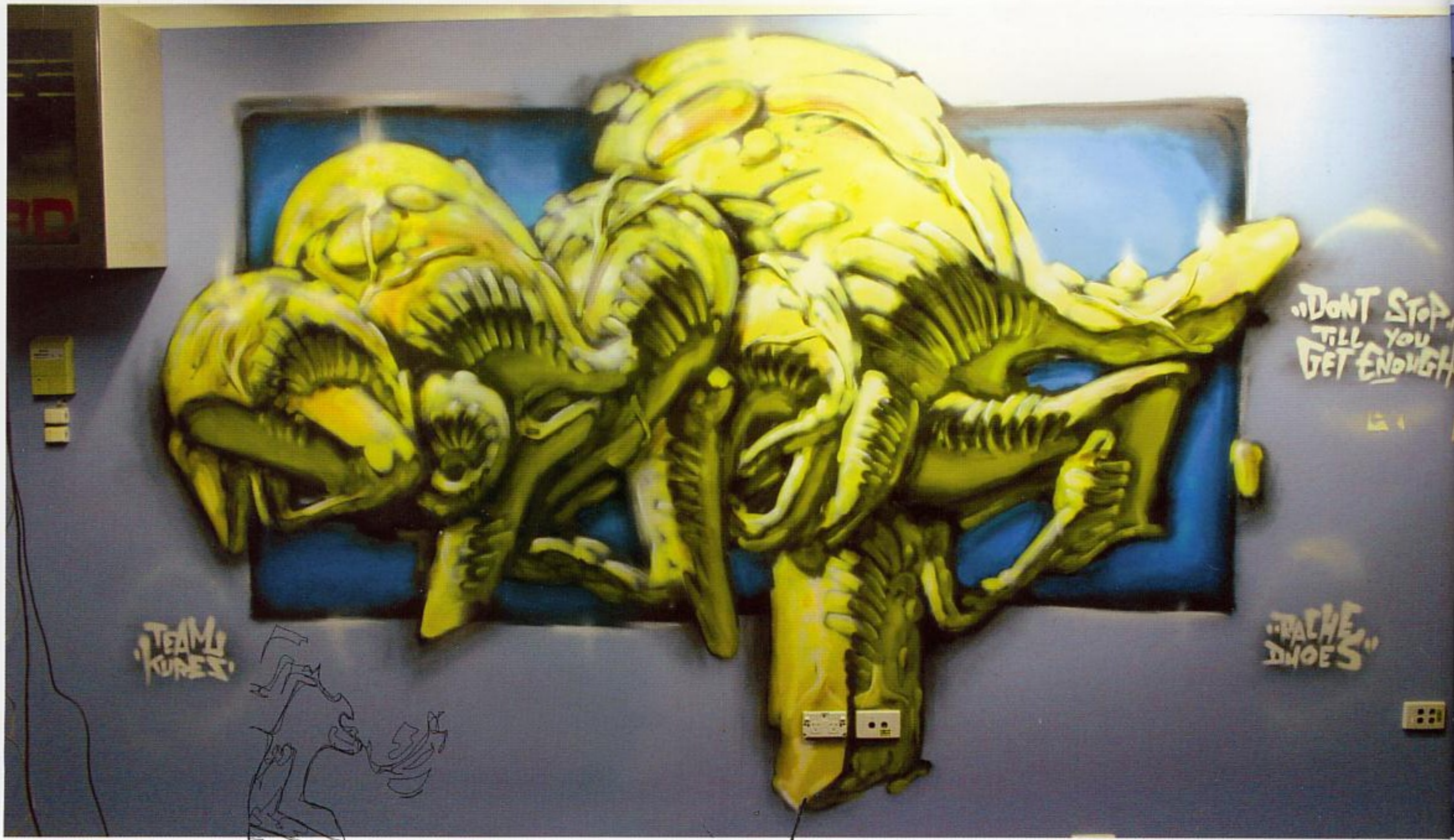
TFP...

TFP.
DEK

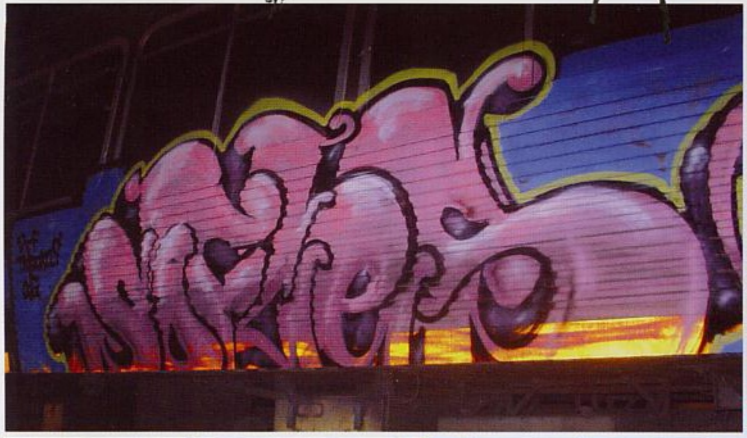
TFP.

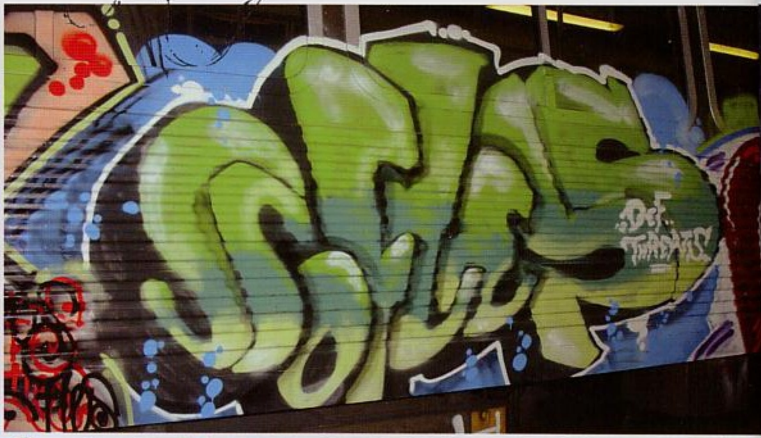
TFP.

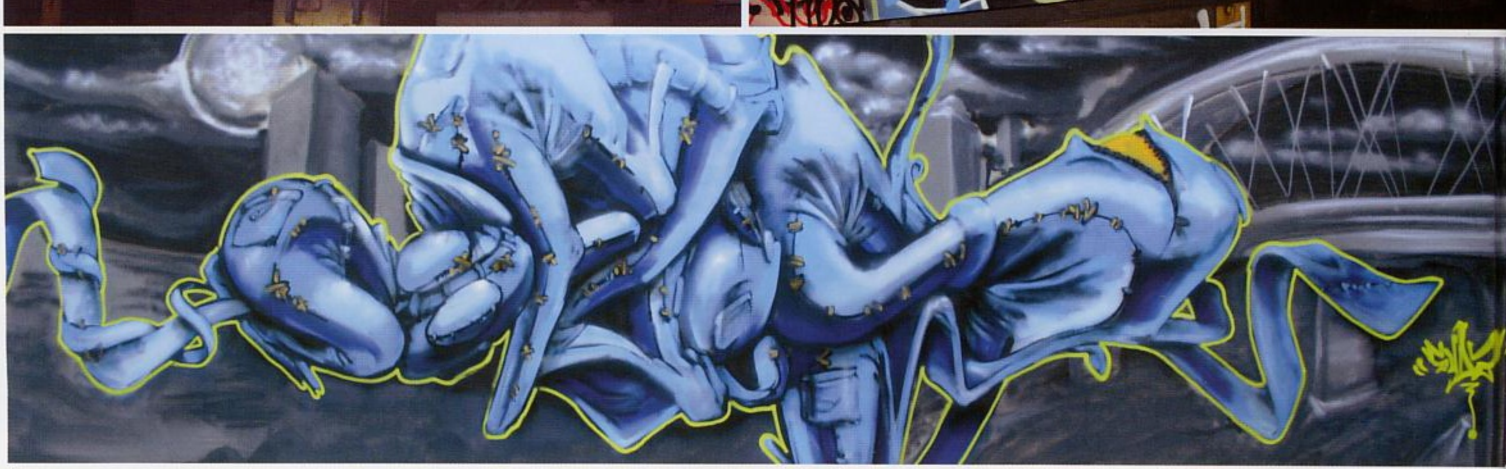
TFP...

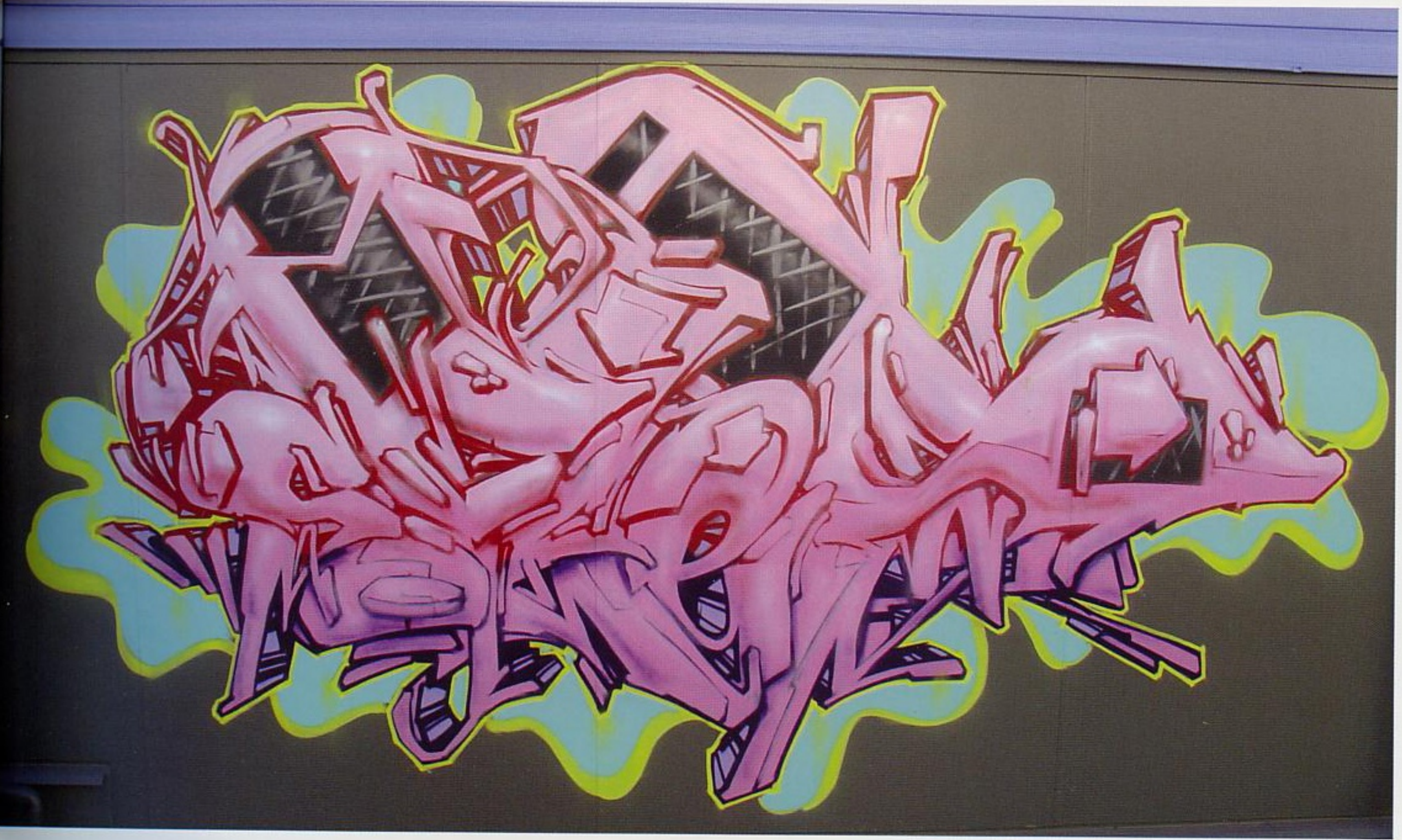

DONT STOP TILL YOU GET ENOUGH
TEAM KURES
RACHE DNOES

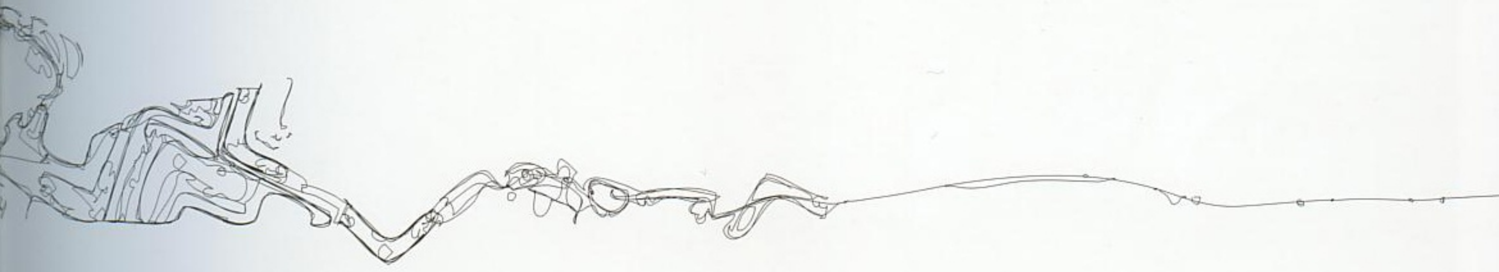
Sofle

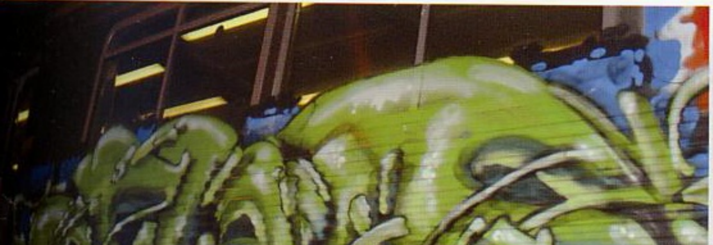



DEF THREATS





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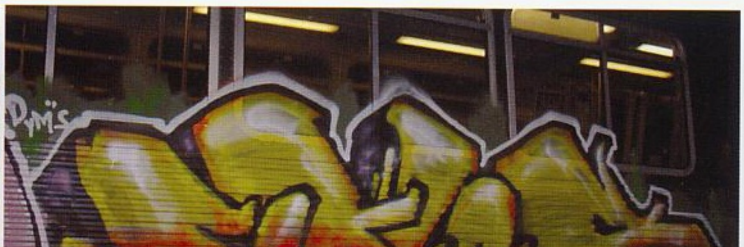
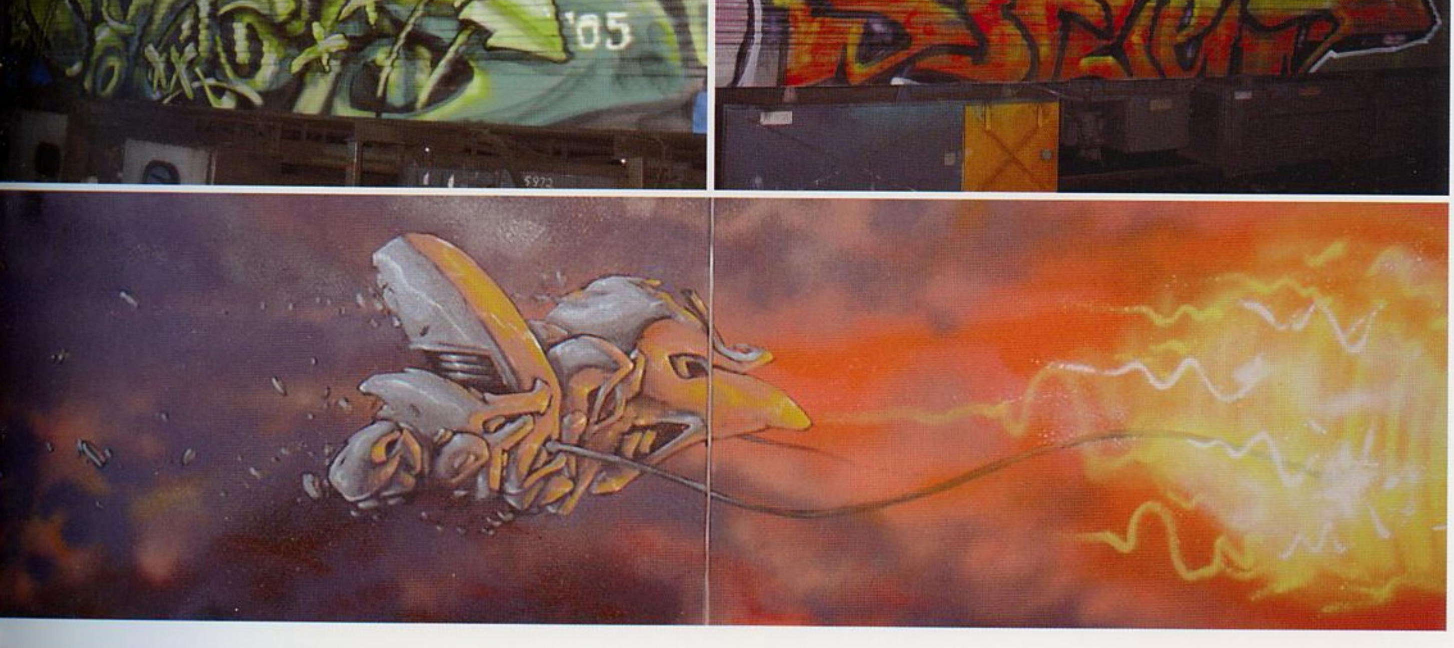
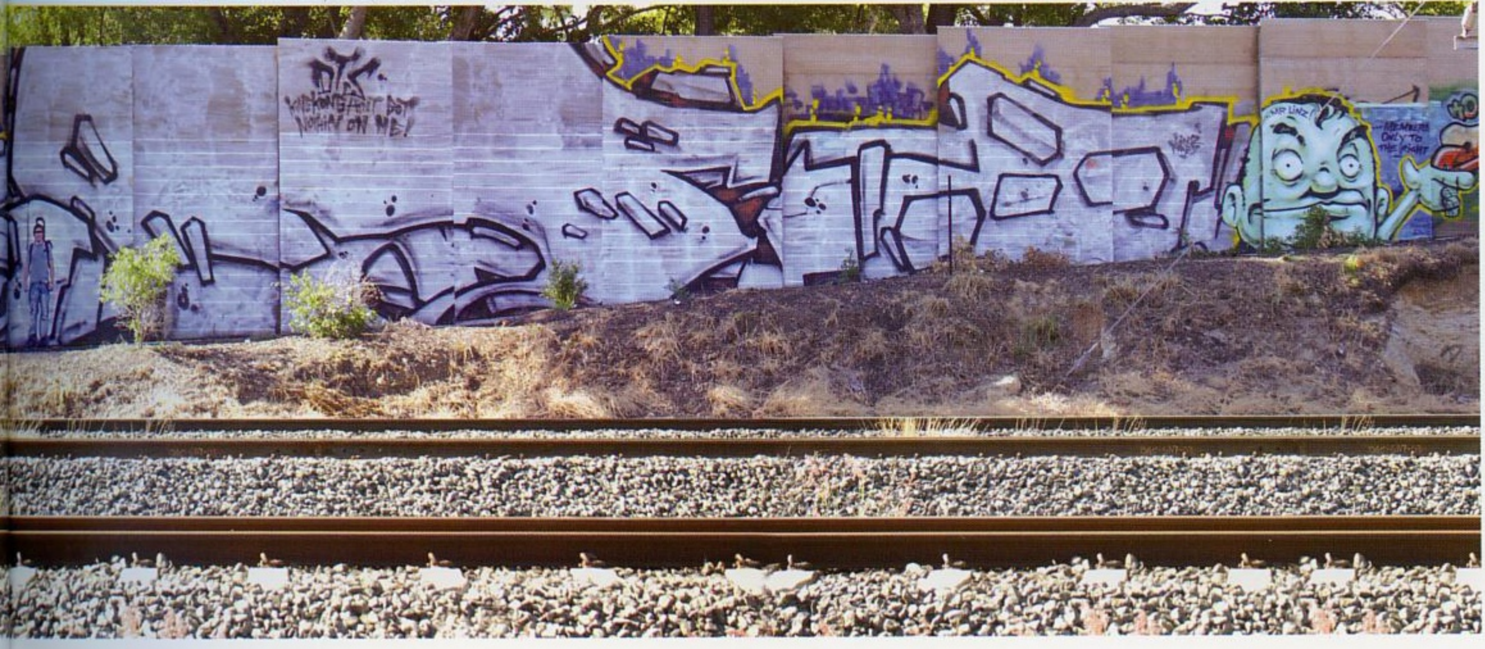

Dym's

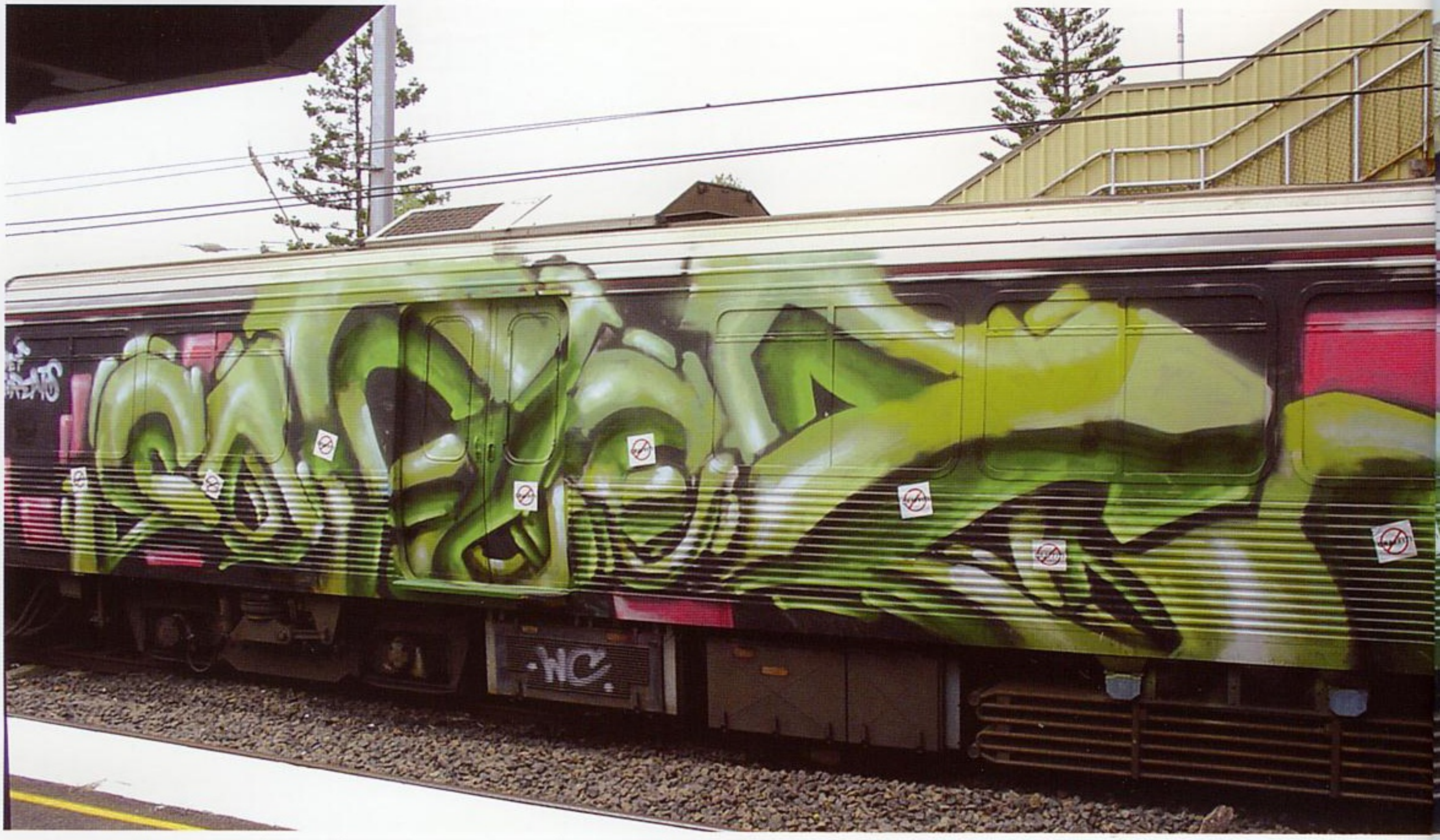


EM
203
DTS

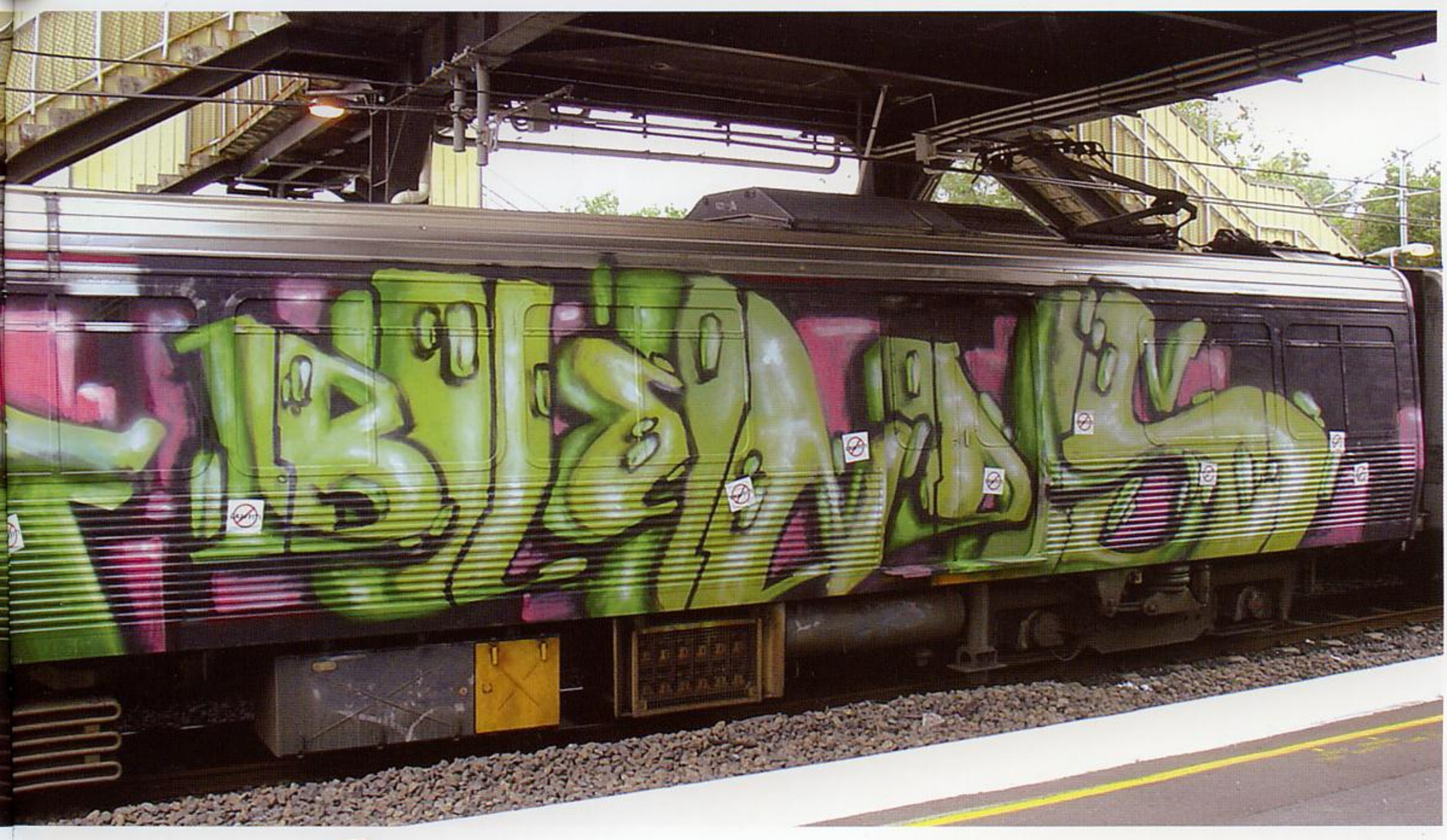
YO ALEX

DTS
KINGKONG AINT GOT
NOTHIN ON ME!

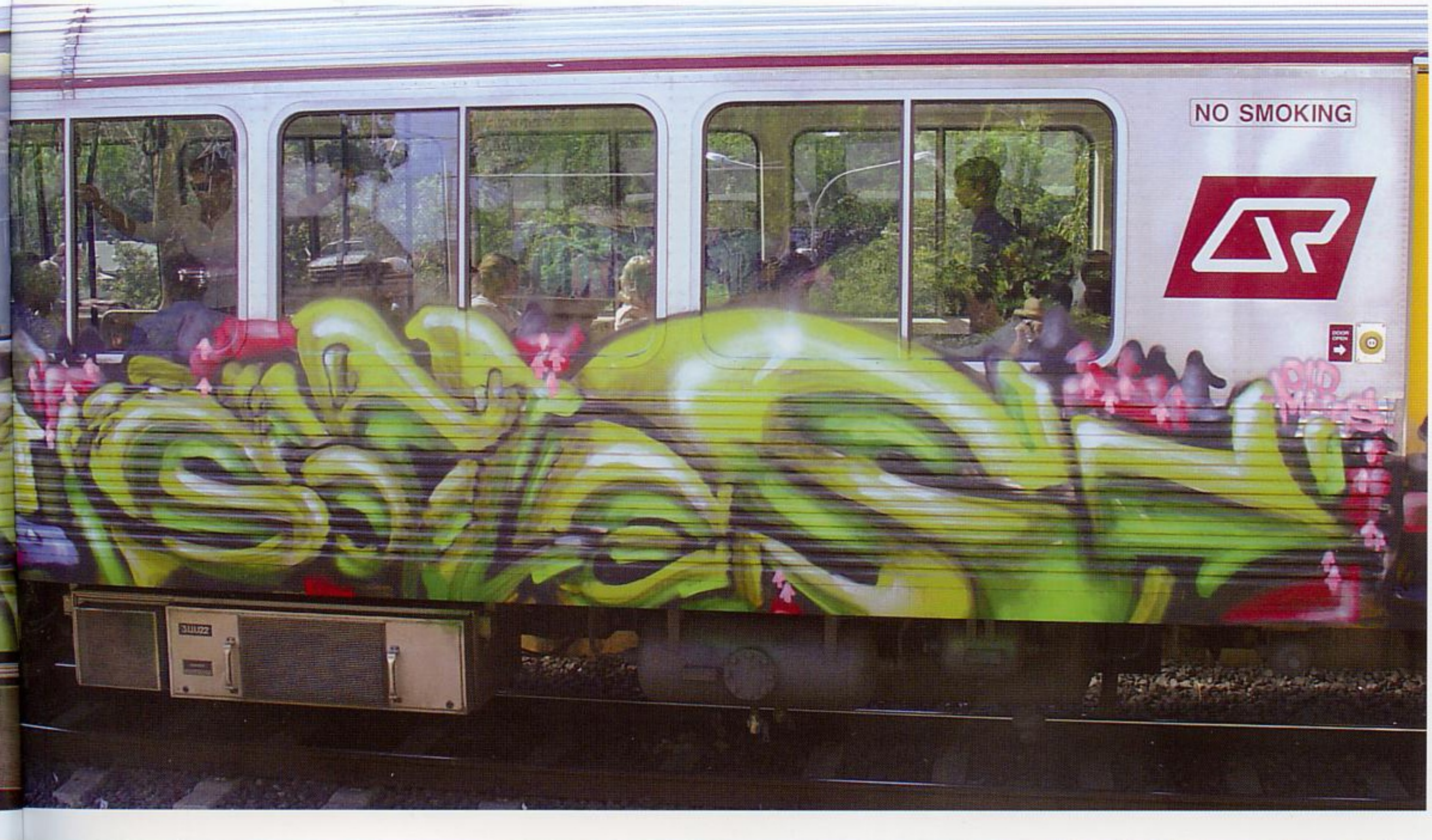

DTS
KINGKONG AINT GOT
NOTHIN ON ME!
MEMBERS ONLY TO THE RIGHT

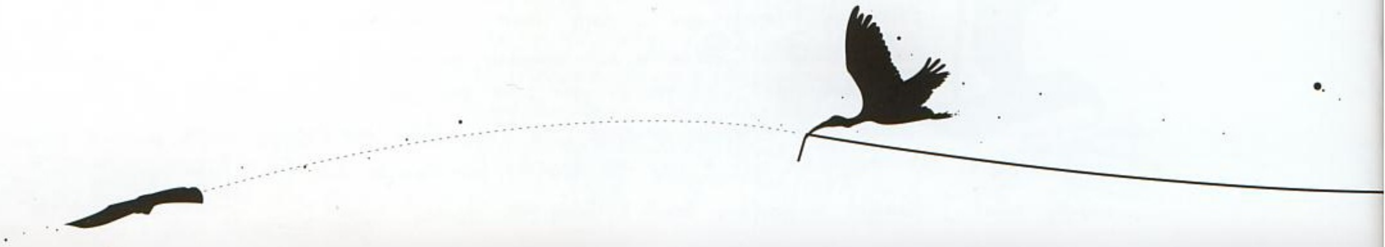


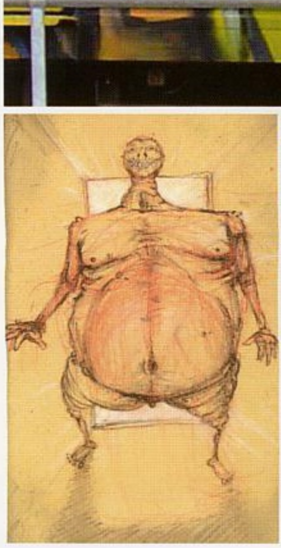
I'D Decided it was time to try Something bigger than i had ever done previously. I wanted to do a massive chromie that was a road & trackside. I found a spot big enough & rounded up 22 chromes for the Occasion, three six packs of black and numerous effects Colours. It took 2 hours to fill after stealing a two storey Ladder. From Last service to first. i'd chromed 17 barriers top to bottom but hadn't finished key & background. Moving the Ladder was proving difficult, especially with a chrome in each hand. Stupidly, id forgotten my gasmask & gloves... I looked like the Silver surfer afterwards, completely covered in chrome. For two days after, I was coughing up silver goulies & had tinged Silver hair. After finishing it & rolling past i was happy, but next time im using roller paint...

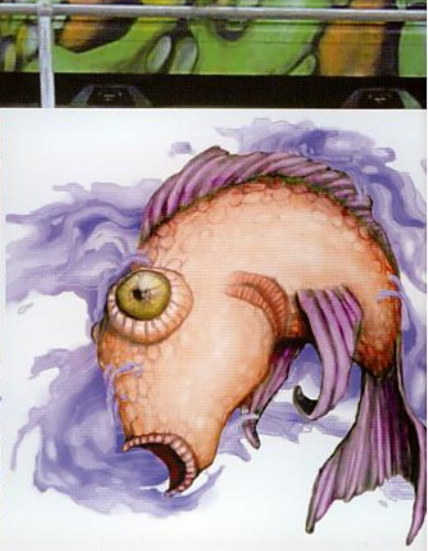


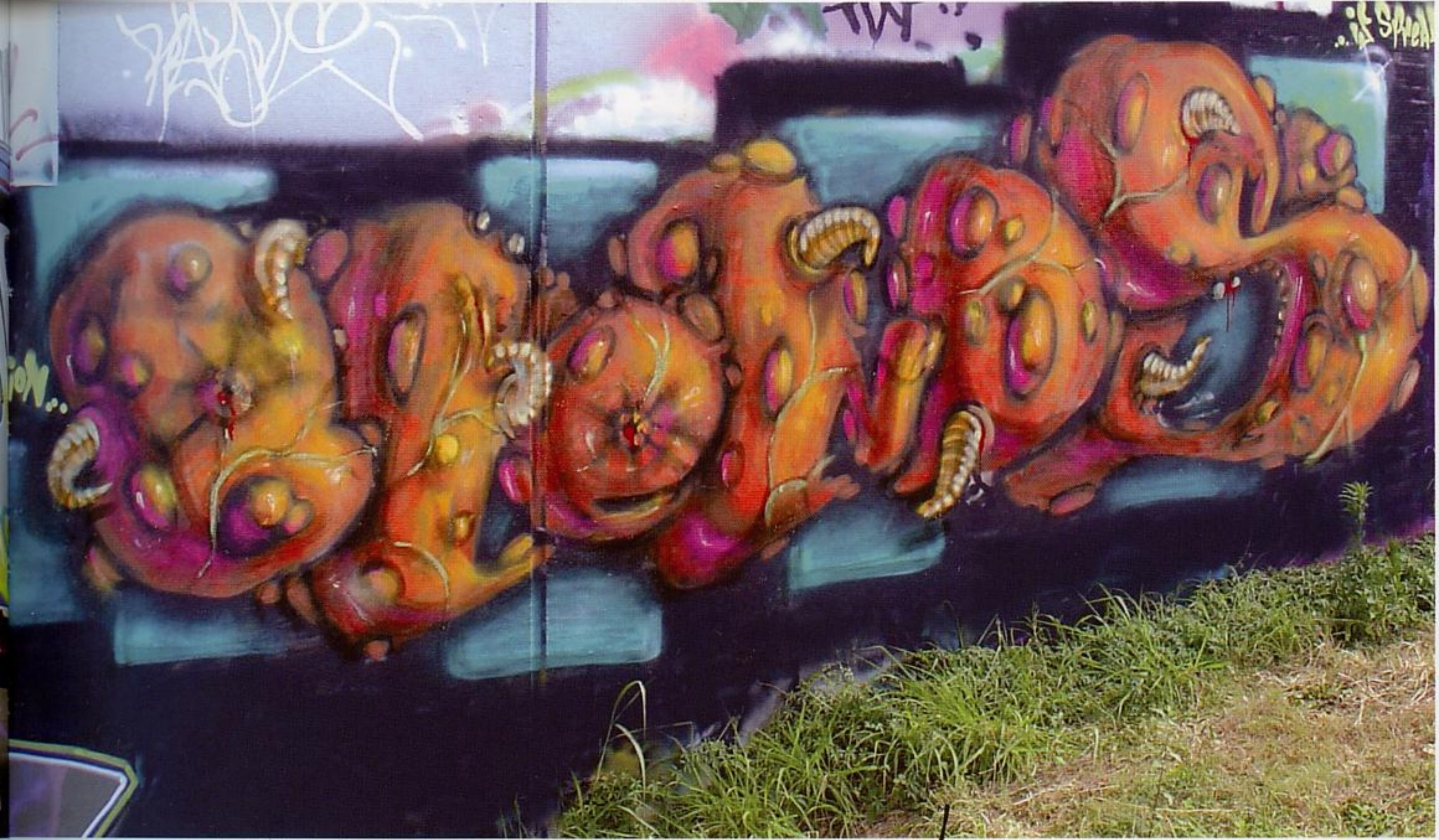
I'M the dopest most handsomest Graffiti Gangstar Ever to drop the bomb this side of the Brissy river. What, you can't handle my shit then get the fuck out of my hood, this is Brisvagas BIATCH! and I dont think you know who the fuck it is you fuckin with.. D to the Teezy'S betta ask somebody, ma fucker we run this shit straight up & down & there aint shit you or your bitch arse crew can do about it. I bet you never even been stabbed or shot So I'm a take my baggy's with built in Hilfiger's & crip walk all over your punk arse. & you can keep on fruntin or step the fuck up.... Just what I thought nuthin..... Bunch of bitch arse Nigaz!! Bligity. Blend Dropin Some knowlage'



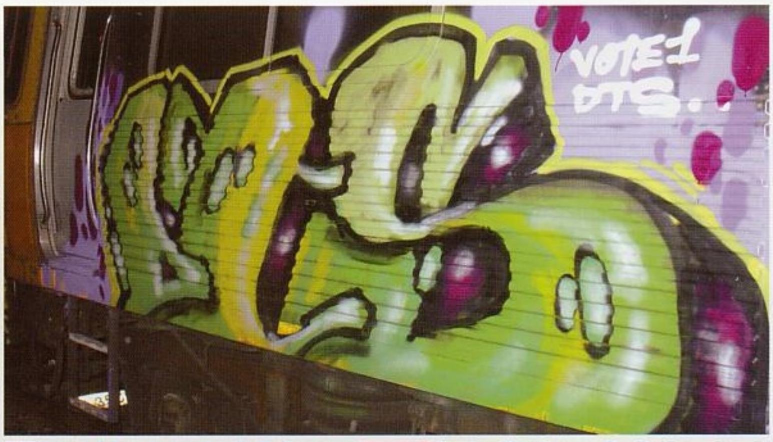


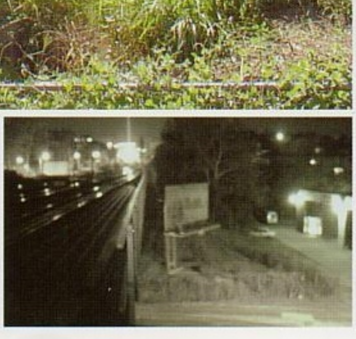


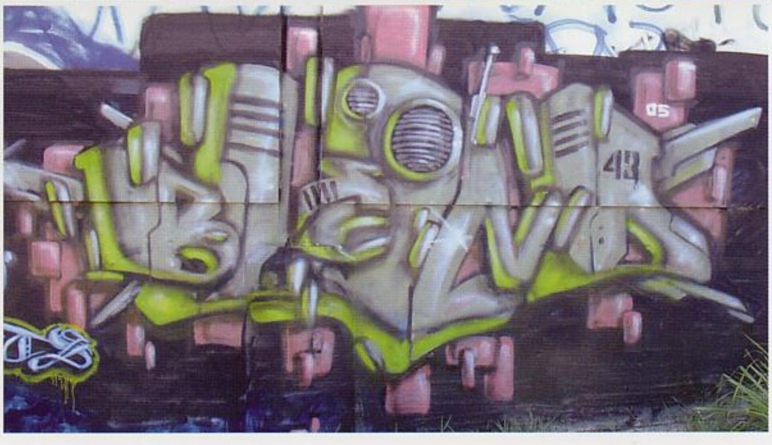


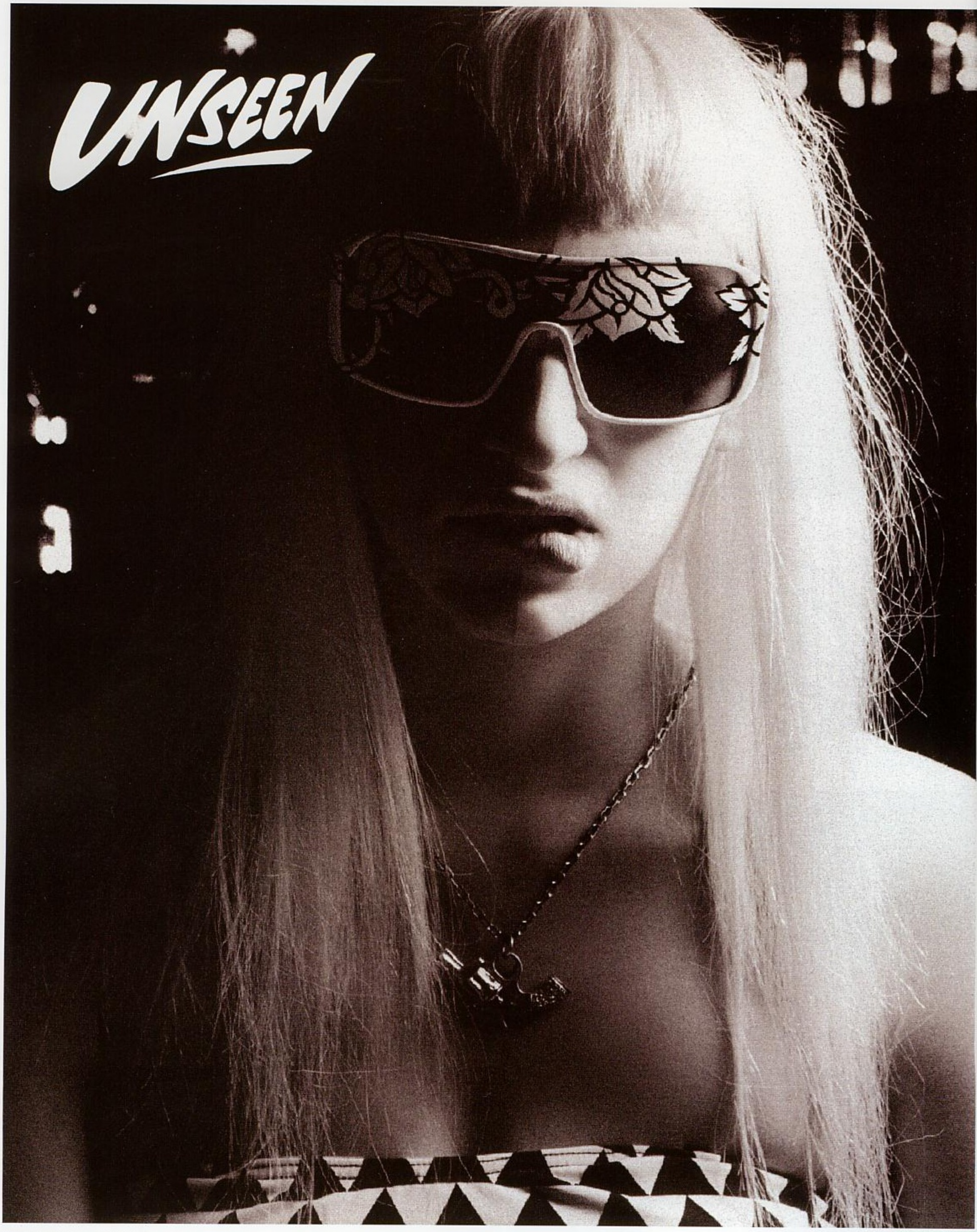


Blend









ART DIRECTION – DMOTE
PHOTOGRAPHY – SIMON LEKIAS
MAKE UP – KELLIE STRATTON
STYLING – DMOTE/PIP EDWARDS
HAIR – CAMRON RAINS @ NGATA HAIR DIRECTION
MODEL – KRISTINA @ CHIC

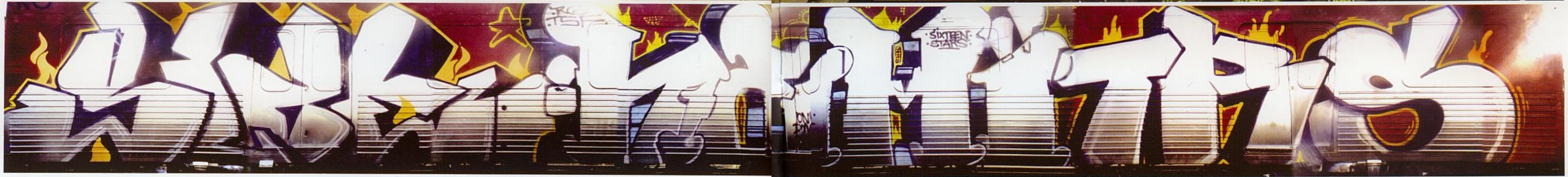
TSUBI EYEWEAR EXHIBITION – NEW YORK STORE, 219C MULLBERRY ST, NOLITA

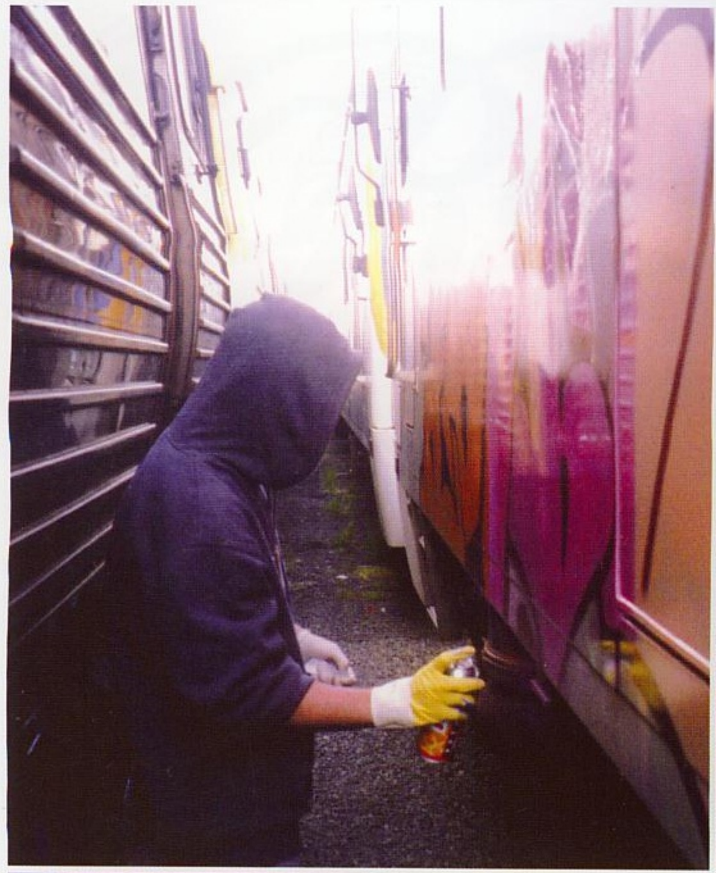
Forever

Rock Gods

HOW DO YOU LIKE
HOW MUCH DO YO

04


SIXTEEN STARS



connex

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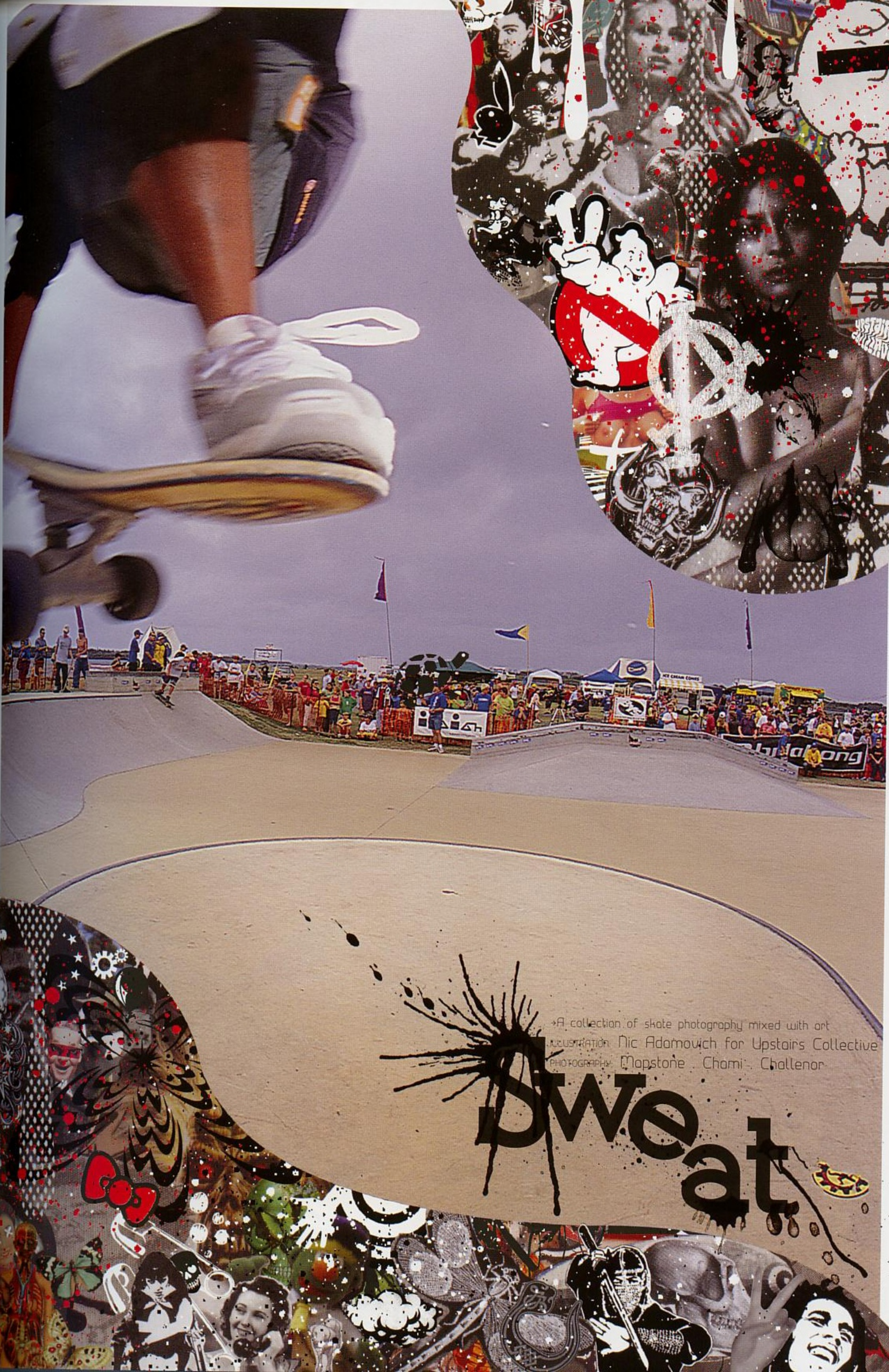
2005.

SWB
RG
SWISS BREAK
OFIVE


UPSTAIRS COLLECTIVE
ICE CREAM CONES
Billabong

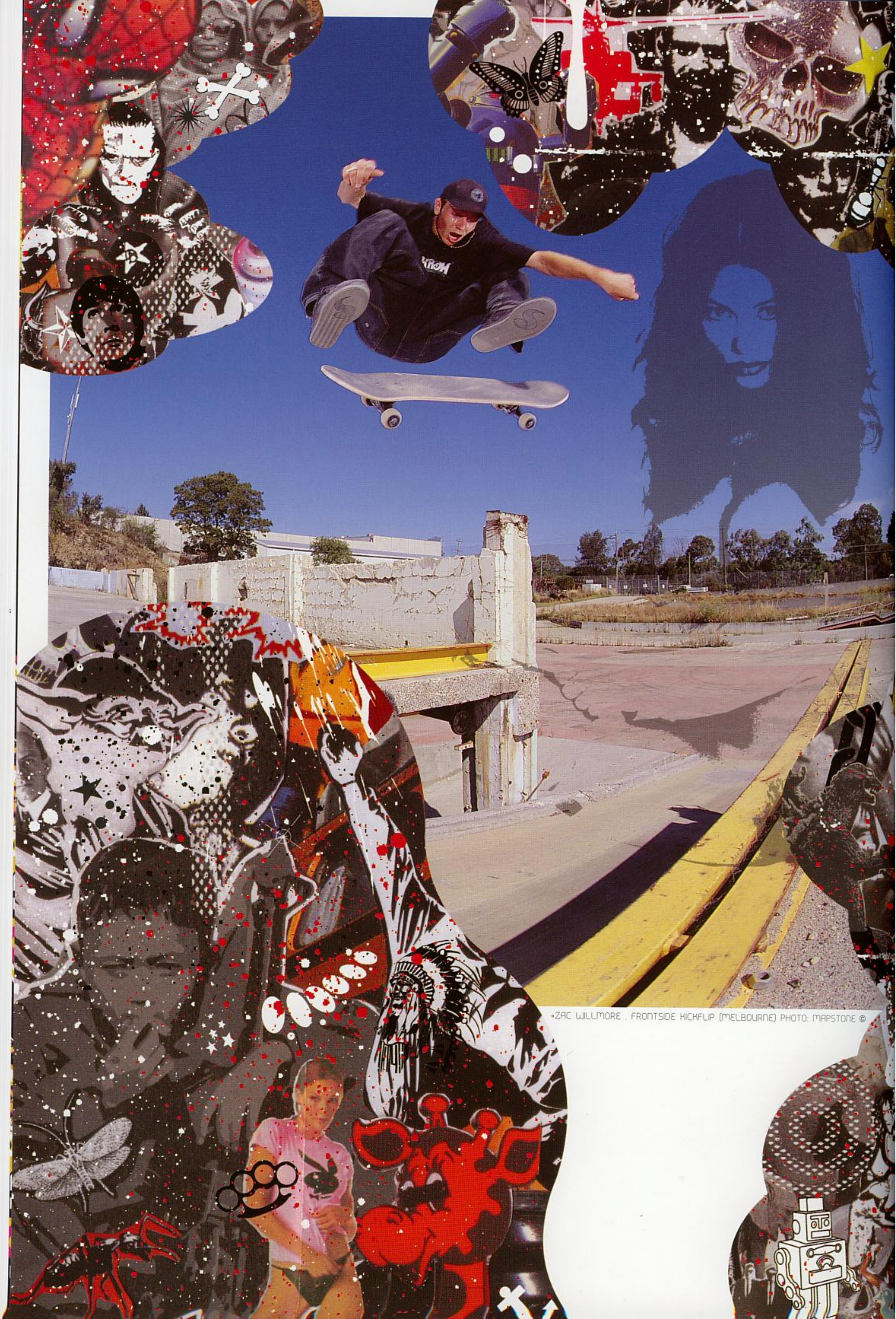
Sweat

→A collection of skate photography mixed with art

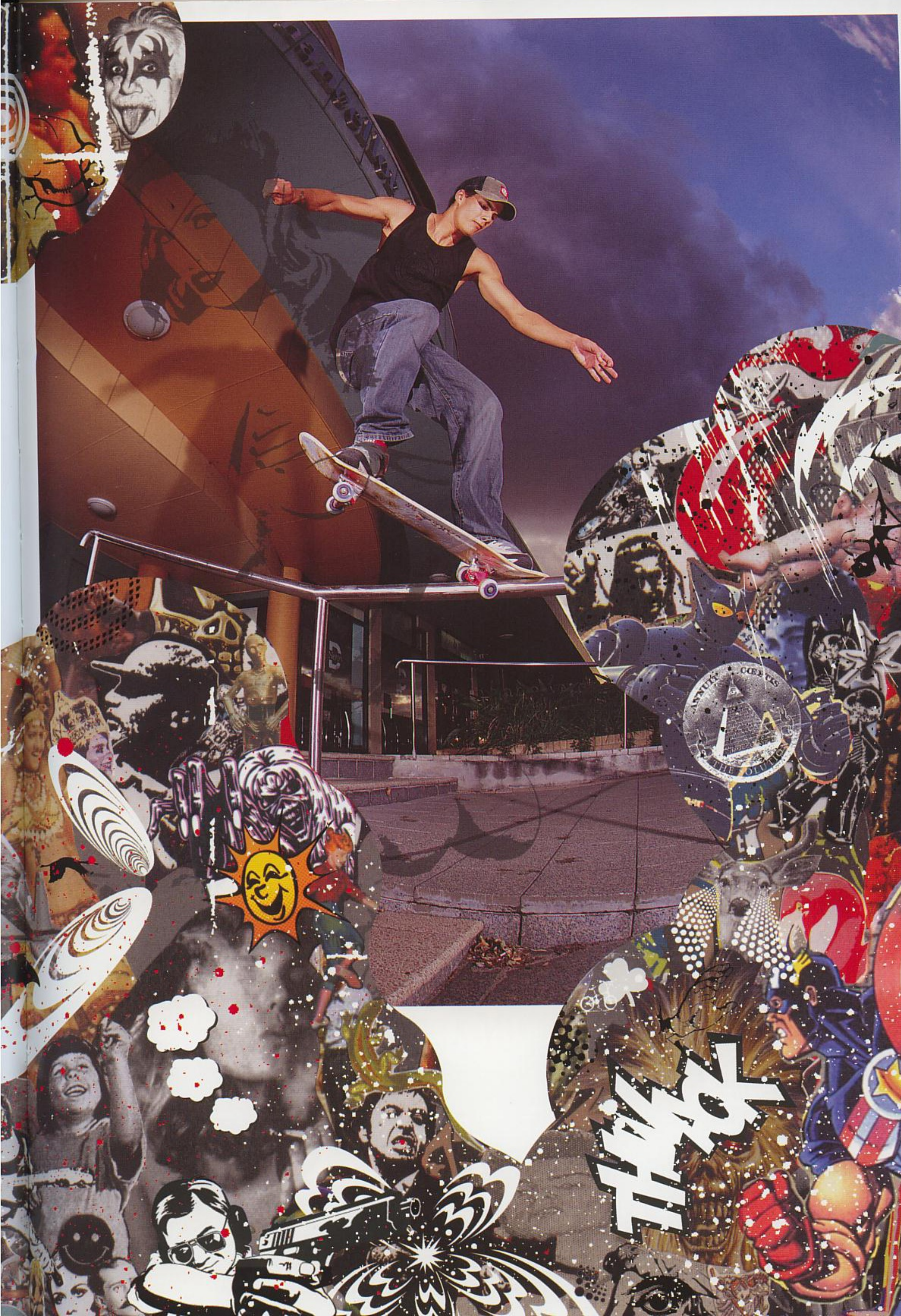
ILLUSTRATION Nic Adamovich for Upstairs Collective

PHOTOGRAPHY Mapstone . Chami . Challenor

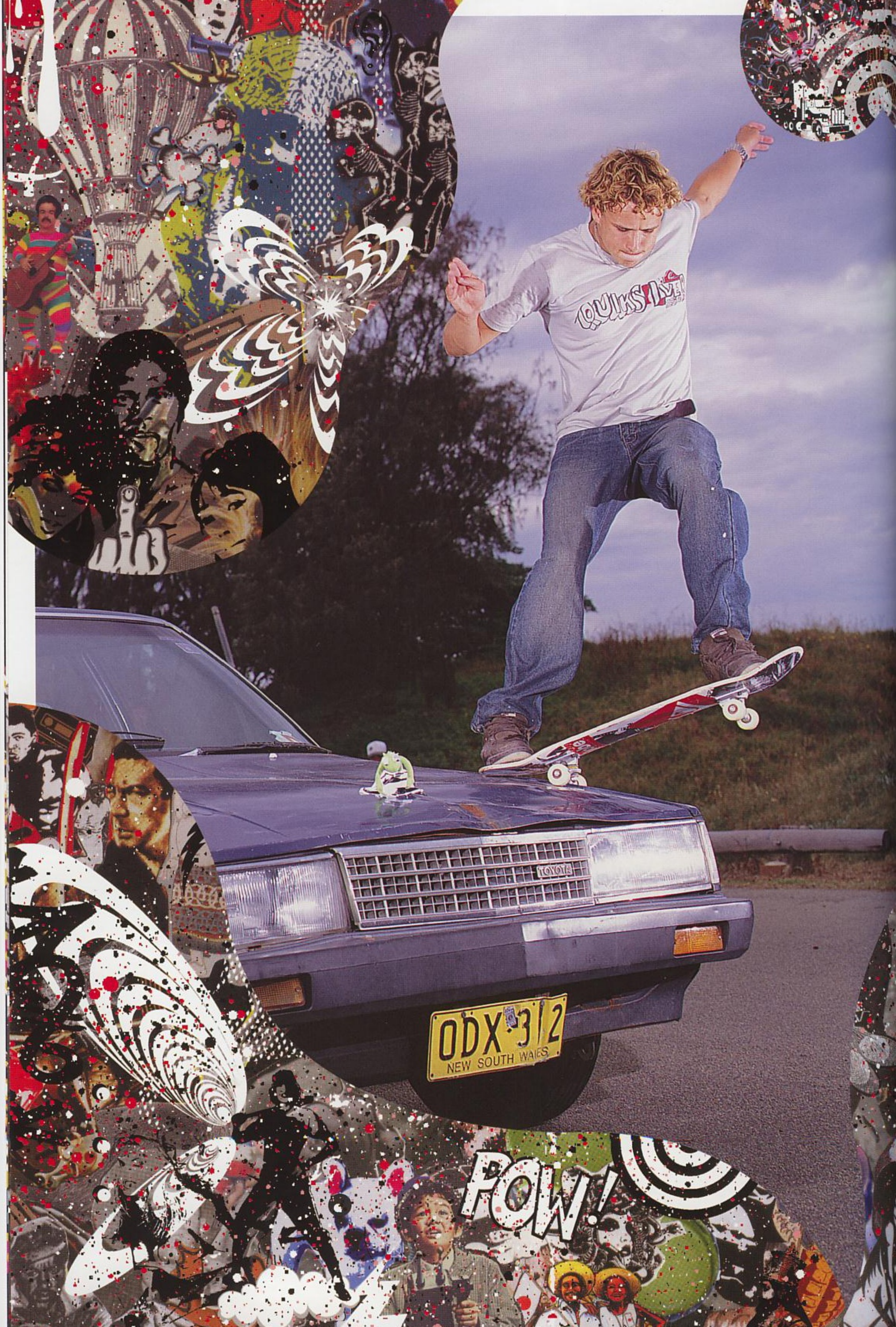
→PHOTO: BEN CHALLENOR ©



→ZAC WILLMORE . FRONTSIDE KICKFLIP (MELBOURNE) PHOTO: MAPSTONE ©

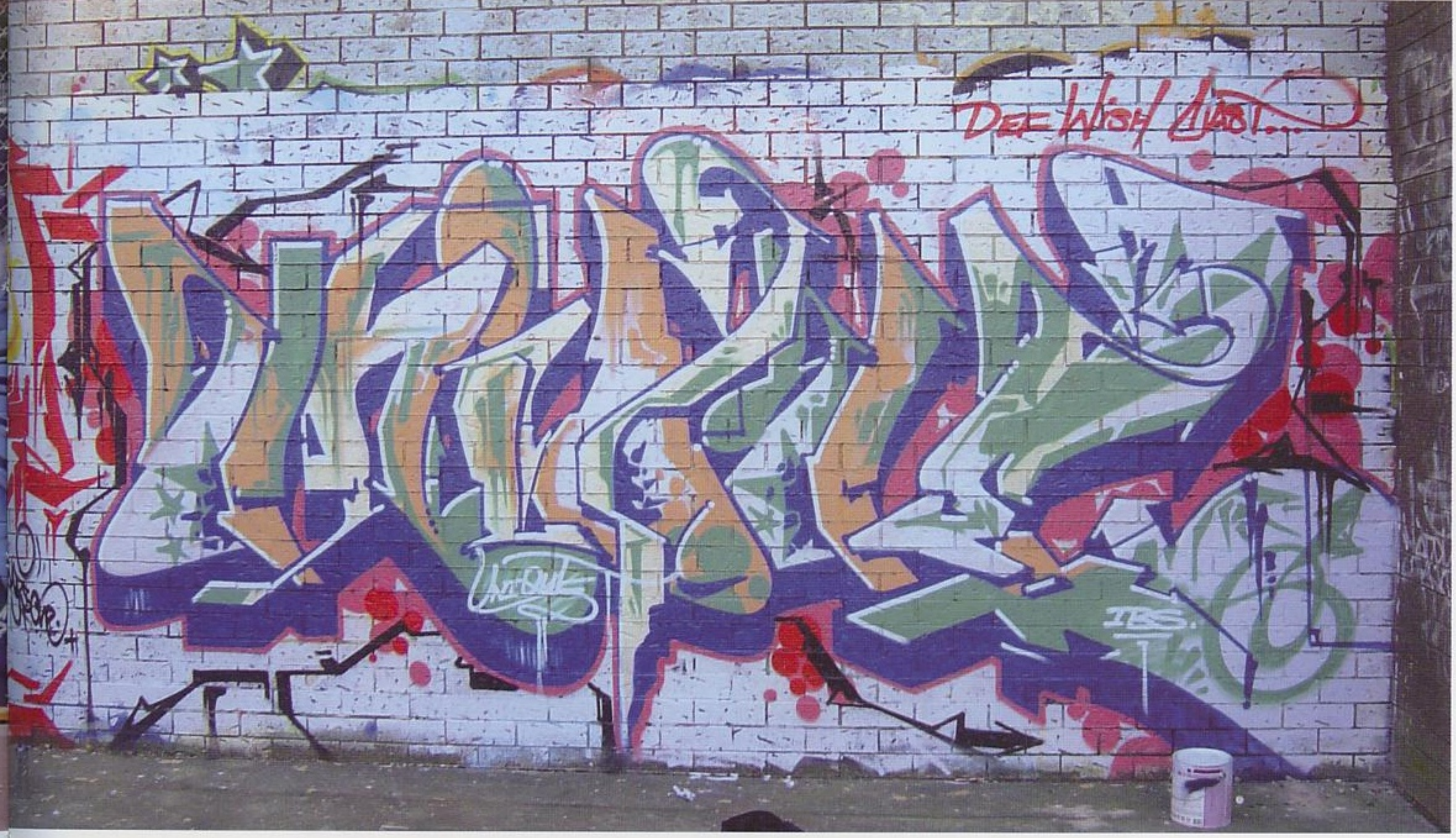


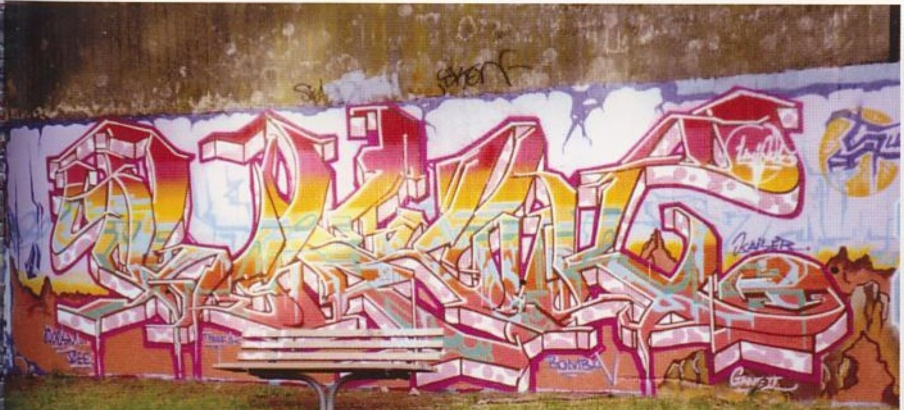
•ROB KENWORTHY. KROOKED GRIND (SYDNEY) PHOTO: DAVE CHAMI ©

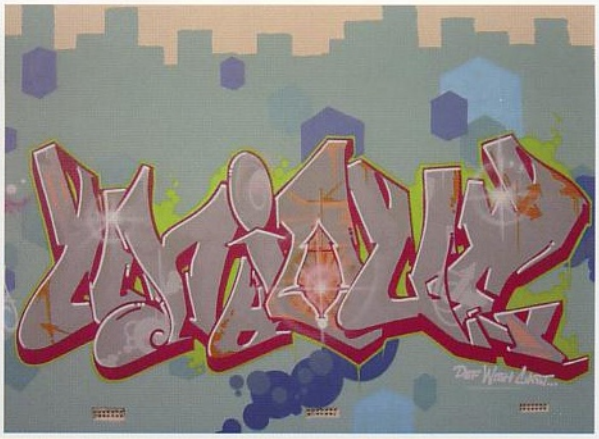

QUIKSILVER
TOYOTA
ODX 312
NEW SOUTH WALES
POW!

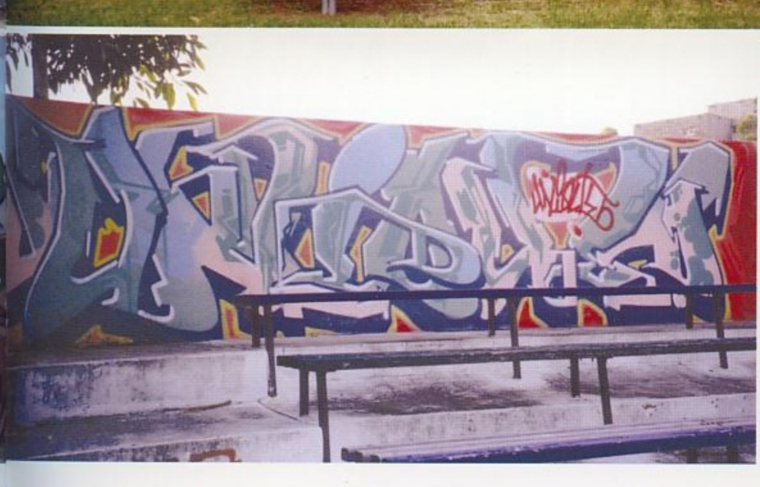
→**THIS PAGE:** CHRIS . KICKFLIP NOSESLIDE (MELBOURNE) PHOTO: MAPSTONE ©
→**LEFT PAGE:** TRISTAN WALKER . FRONTSIDE 180 NOSEGRIND (MANLY BEACH) PHOTO: MAPSTONE ©

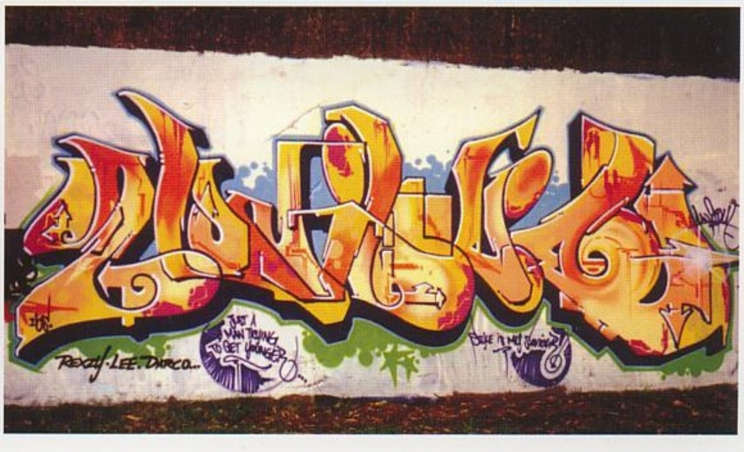
UniQue

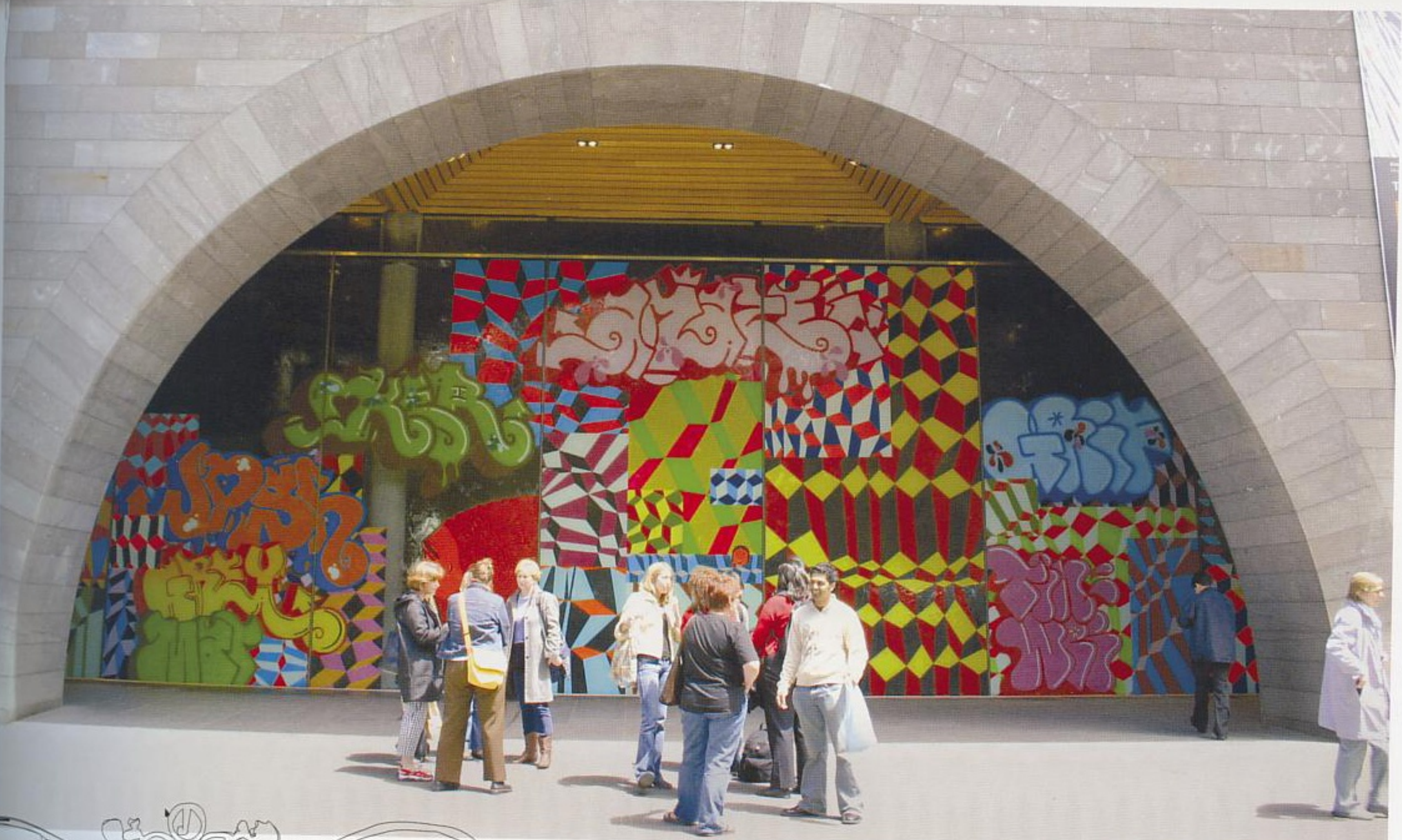

DEF WISH CAST...
IBS




DEF WISH CAST...



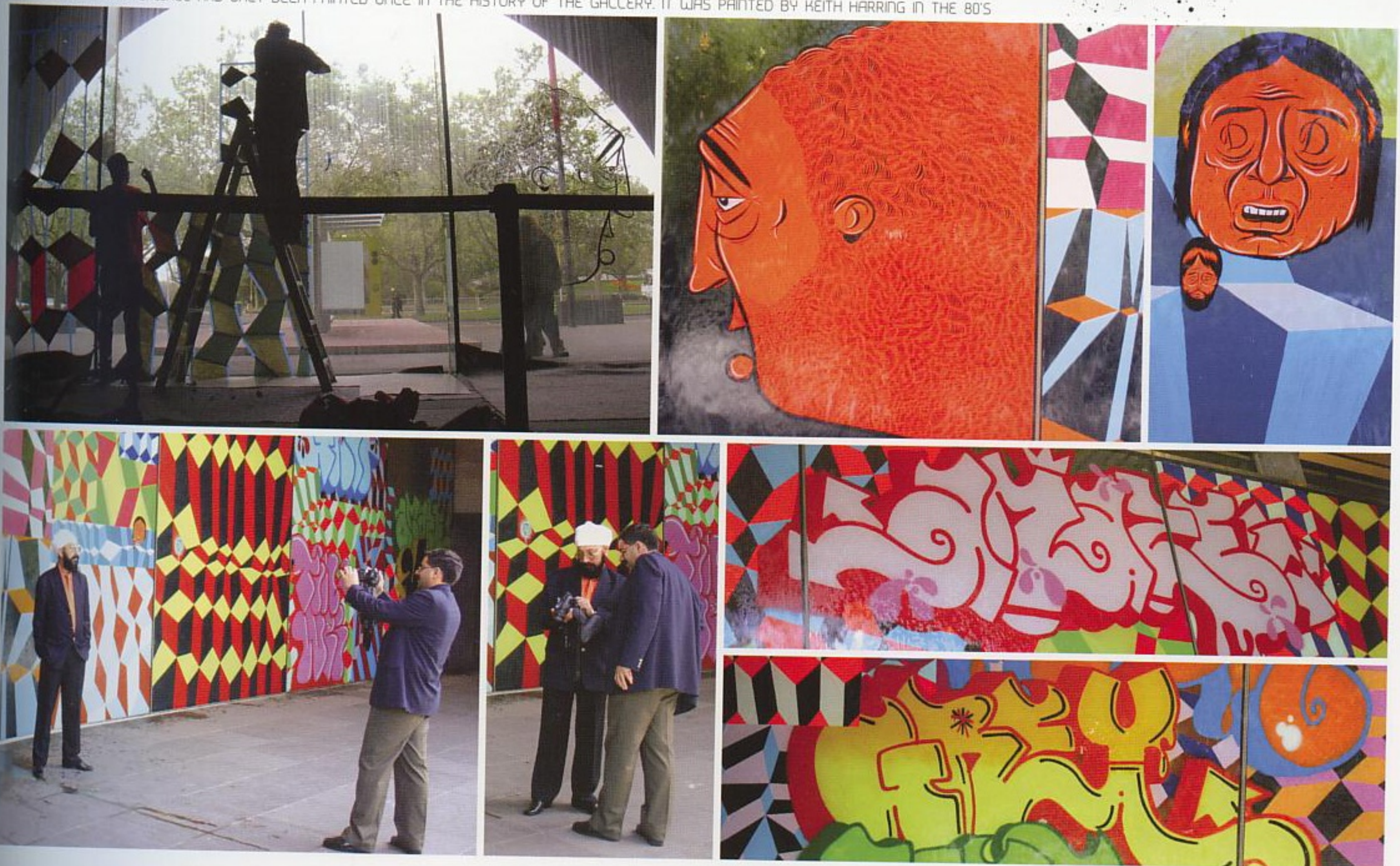

JUST A MAN TRYING TO GET YOUNGER
REXY · LEE · DARCO...



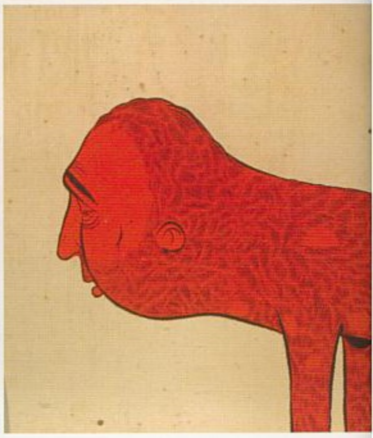
→ IMAGES ON THE FOLLOWING TWO PAGES ARE FROM THE "BARRY MCGEE AT THE MEAT MARKET" SHOW . MELBOURNE (OCTOBER 2004)

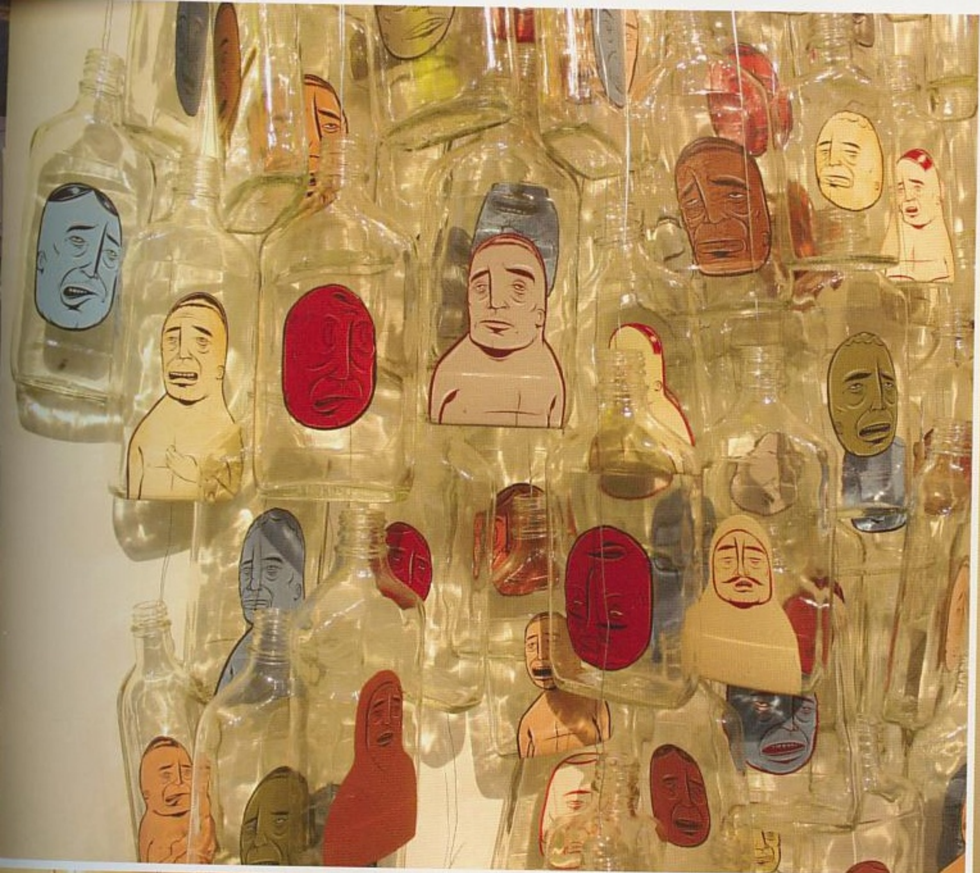
Twist and Amaze

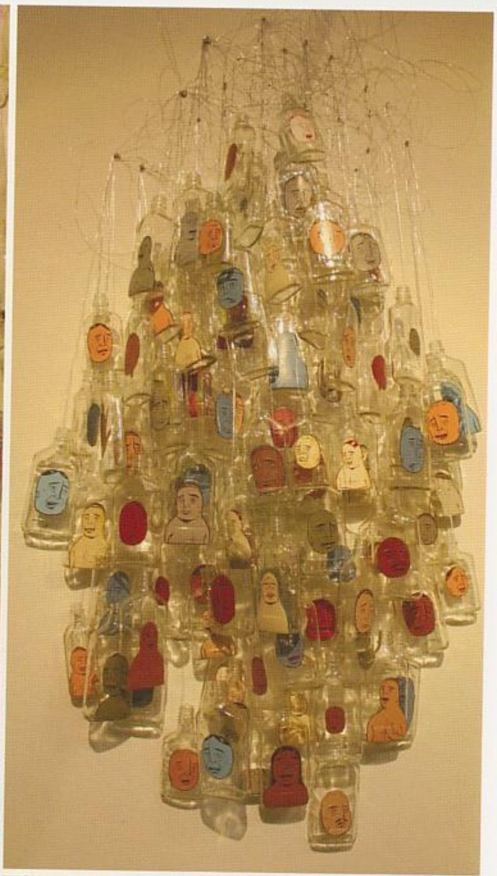
THIS PAGE: → PAINTING BY TWIST AND AMAZE FROM SAN FRANCISCO ON THE NATIONAL GALLERY OF VICTORIA'S WATERWALL (MELBOURNE) PRIOR TO THIS THE WATERWALL HAD ONLY BEEN PAINTED ONCE IN THE HISTORY OF THE GALLERY. IT WAS PAINTED BY KEITH HARRING IN THE 80'S

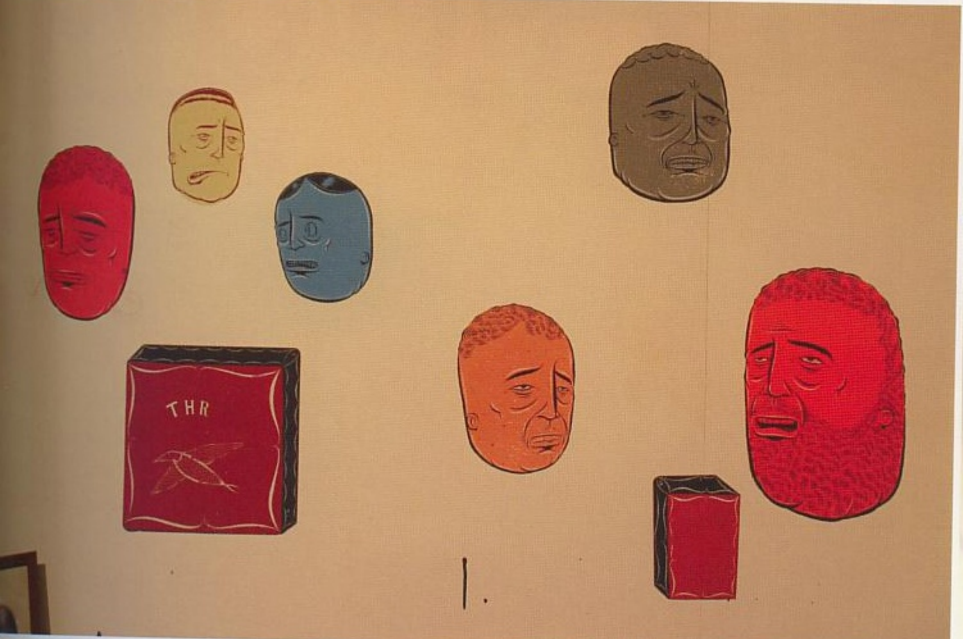


EXIT







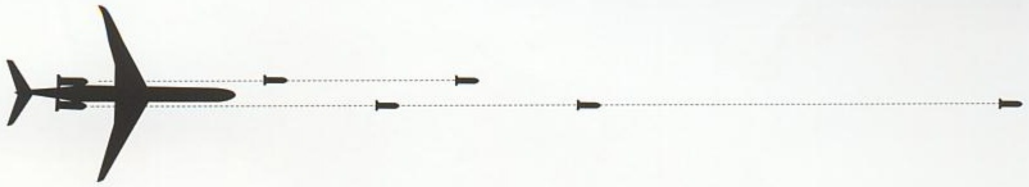

THR

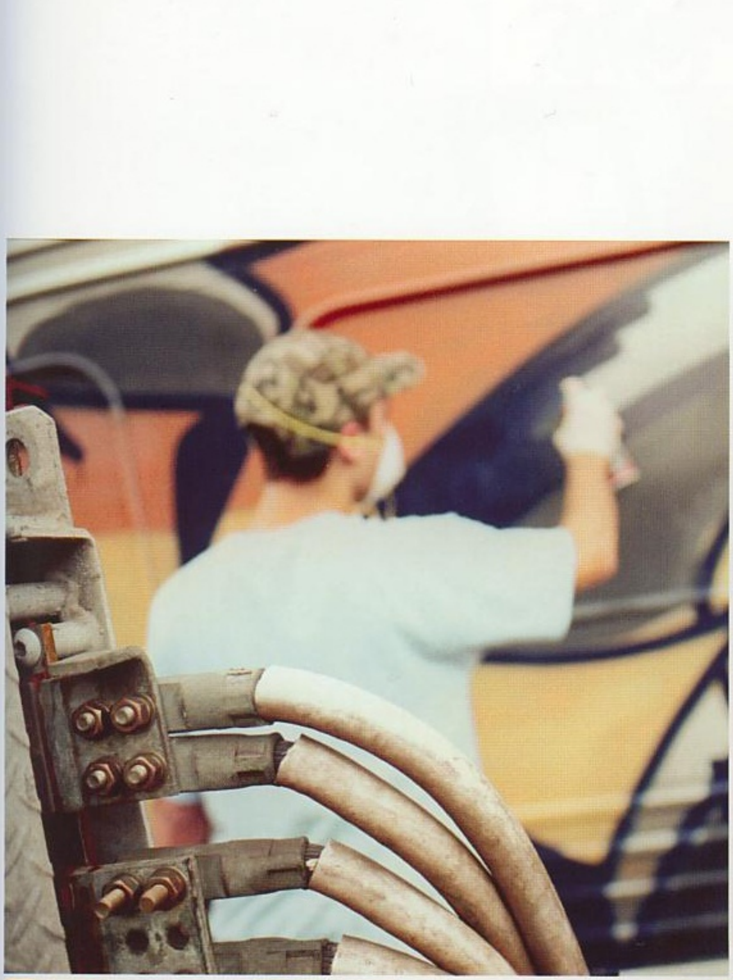
AMAZE

SMASH THE STATE

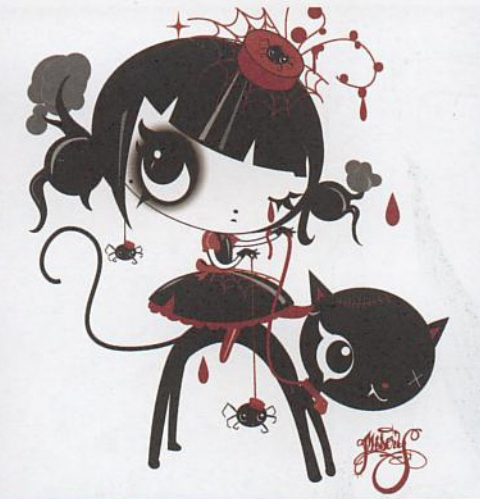
Seek&Destroy

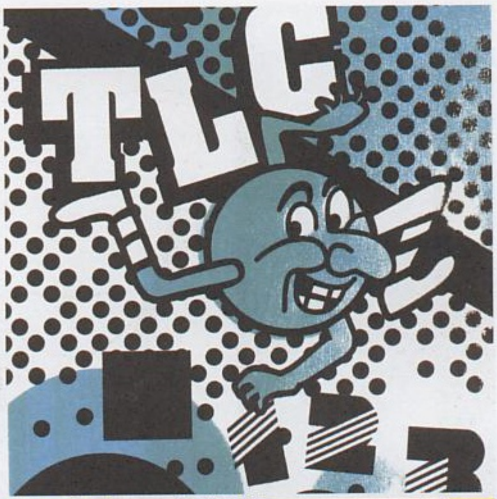
→Photographs by Guillaume Chesneau © 2005
→Guilty Parties: KOC . AO . AMF

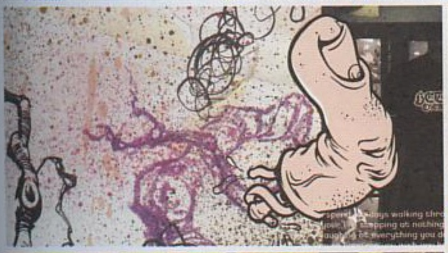


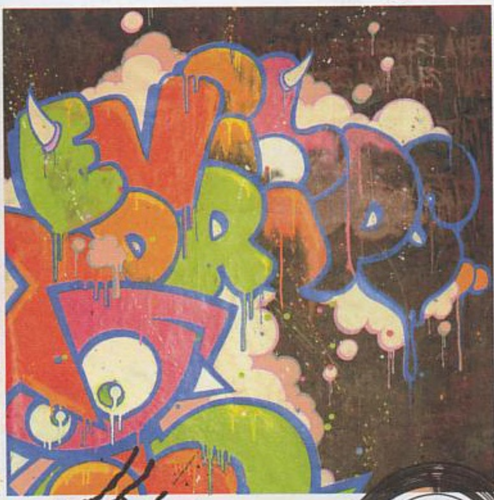


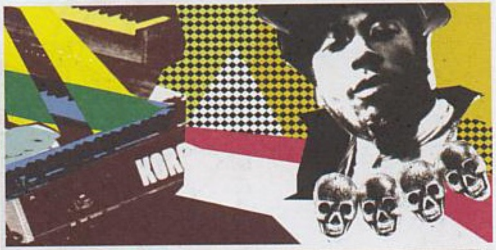
THE ISFITS
FIEND CLU

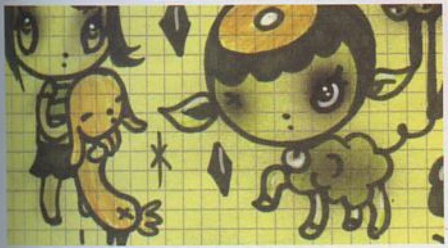


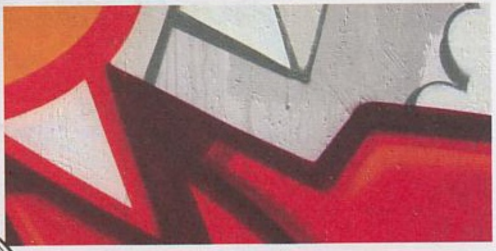












Art, Department

→ ART DEPARTMENT FEATURED ARTISTS (DOUBLE PAGE SPREADS)

→ ANDY HOWELL USA
WWW.ANDYHOWELL.COM

→ MISERY AUCKLAND
WWW.MISERYBOUTIQUE.COM

→ TRISTAN CEDDIA MELBOURNE
TRISTAN_CEDDIA@YAHOO.COM.AU

→ MIST FRANCE
WWW.GO2MIST.COM

ART DEPARTMENT QUESTIONS AND ANSWERS →

→ QUESTION ONE: WHO ARE YOUR HEROES AND IDOLS?

ANDY HOWELL: Off the top of my head:
Murakami, David Mamet, Buckminster Fuller, Paul Simon, HR, Kami, Tom Sachs, Krishnamurti, Biz Markie, Mos Def, Billy Corgan, Maria McKee, Jodie Foster, Edward Norton, Federico Felini, Stanley Kubrik, Michel Gondry, Laura Dern, Isabella Rosellini, Gerry Lopez, Nicola Tesla, Victor Moscoso, Liberatore, Royal Raymond Rife, MLK Jr, Howlin' Wolf, Lightnin Hopkins, Muddy Waters, Bella Fleck, Coen Brothers, Clayton Brothers, Pettibon, Francisco Goya, Doc Watson and my Mom for finding love.

MISERY: Right now maybe Gwen Steffani, Dita von Teese and Blondie?

TRISTAN CEDDIA: King Trance (rip), Scarlett Johansson, The Serpentssss, James Woods, David Bowie, Gee Kay and anyone who photographs women naked for a living (like for art and stuff.)

MIST: Larry Flint, Captain Harlock, Hellboy, Futura, Murakami, Tkid and Seen.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT CALIFORNIA?

ANDY HOWELL: My glass is 3/4 full, dude, please.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT AUCKLAND?

MISERY: The militant parking wardens.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT MELBOURNE?

TRISTAN CEDDIA: The one and a half degrees of separation... seriously, its bad.

→ QUESTION TWO: WHAT IS THE WORST THING ABOUT PARIS?

MIST: Eiffel Tower, Pollution hypitude.

→ QUESTION THREE: FAVOURITE CHILDHOOD MOVIE?

ANDY HOWELL: Escape To Witch Mountain.

MISERY: Beetlejuice.

TRISTAN CEDDIA: The Dark Crystal and Shocking Asia. They both still give me nightmares.

MIST: Amityville.

→ QUESTION FOUR: FIRST RECORD EVER PURCHASED?

ANDY HOWELL: Queen – We are the Champions.

MISERY: Boy George!

TRISTAN CEDDIA: Silverchair... nah, I had MJ's Bad when I was mega young before I broke it.

MIST: Under A Blood Red Sky – U2.

→ QUESTION FIVE: DO YOU PLAY MUSIC WHILE YOU WORK?

ANDY HOWELL: Always.

MISERY: Yes, I have to have music when I work. With headphones is even better. I like all kinds of music, but songs that make me work the best are usually depressing ones. It kind of calms me and puts me in a good work mode.

TRISTAN CEDDIA: I find it hard to do two things at once, but mostly the ambient sounds of the sea, Im a sucker for a good whale cry. For real though, I like Tupac and those Tijuana big band covers of old Beatle's tracks.

MIST: Itunes.

→ QUESTION SIX: FAVORITE COLOUR?

ANDY HOWELL: Burnt Umber.

MISERY: Pink.

TRISTAN CEDDIA: Pms Orange 021. Also c, m, y, and k.

MIST: Kiwi Green.

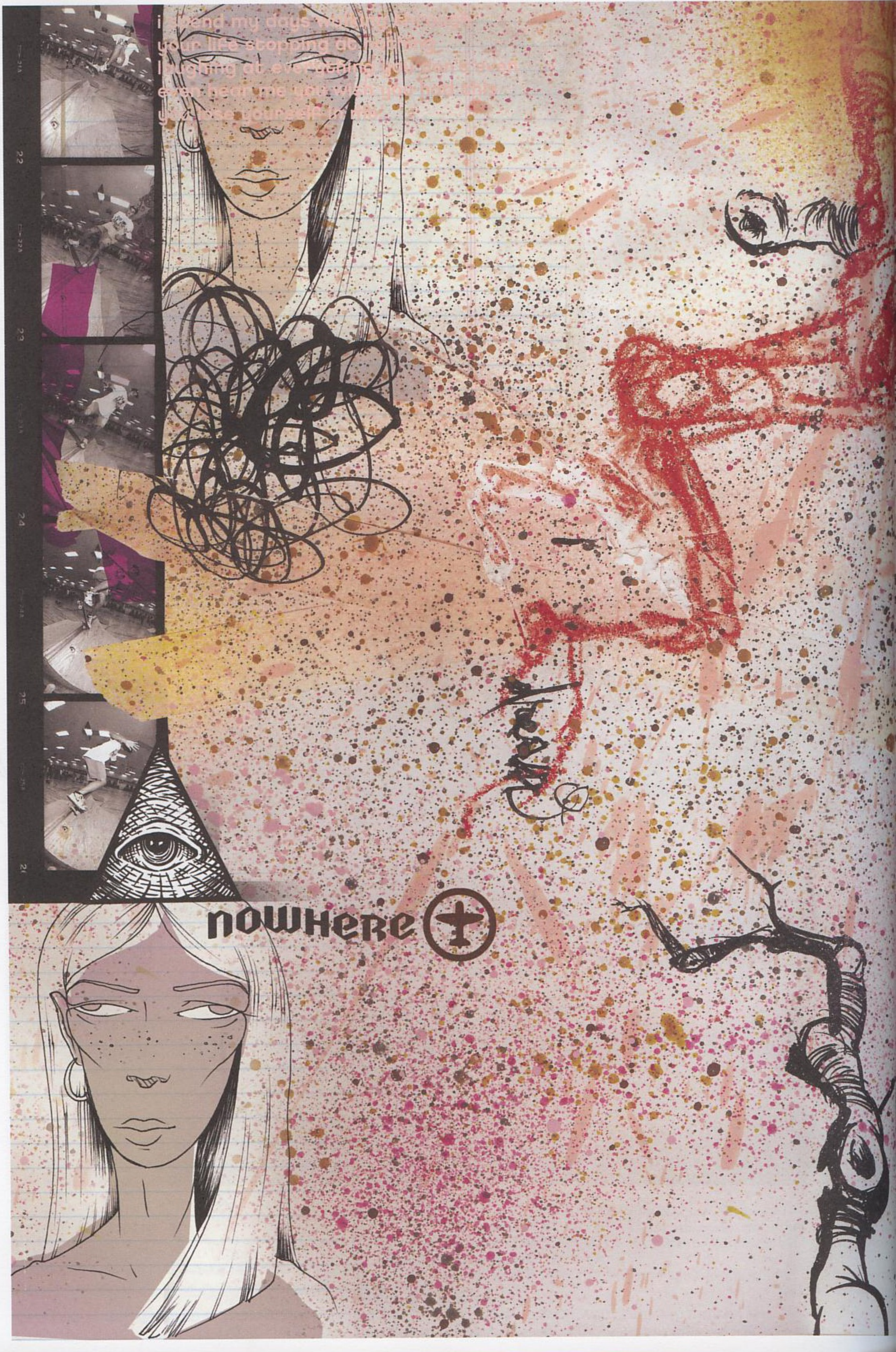
→ QUESTION SEVEN: HAVE YOU EVER BEEN PUNCHED IN THE NOSE?

ANDY HOWELL: Umm, yeah, by a skateboard.

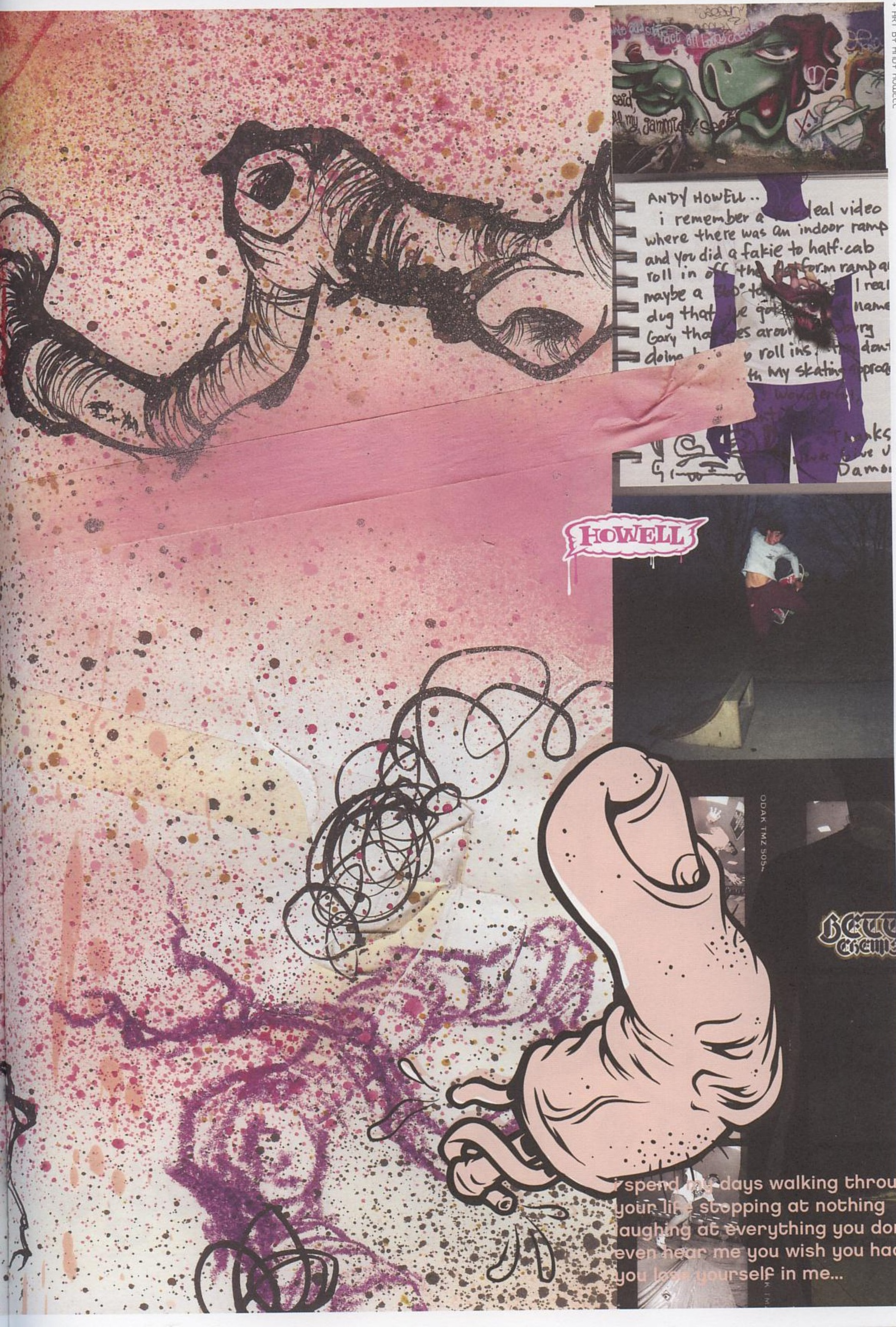
MISERY: Not punched, but I was hit in the face very hard, by a cricket ball in second grade which really really hurt alot.

TRISTAN CEDDIA: Not really, I hear its good though.

MIST: Not enough! My nose is still too big anyway!

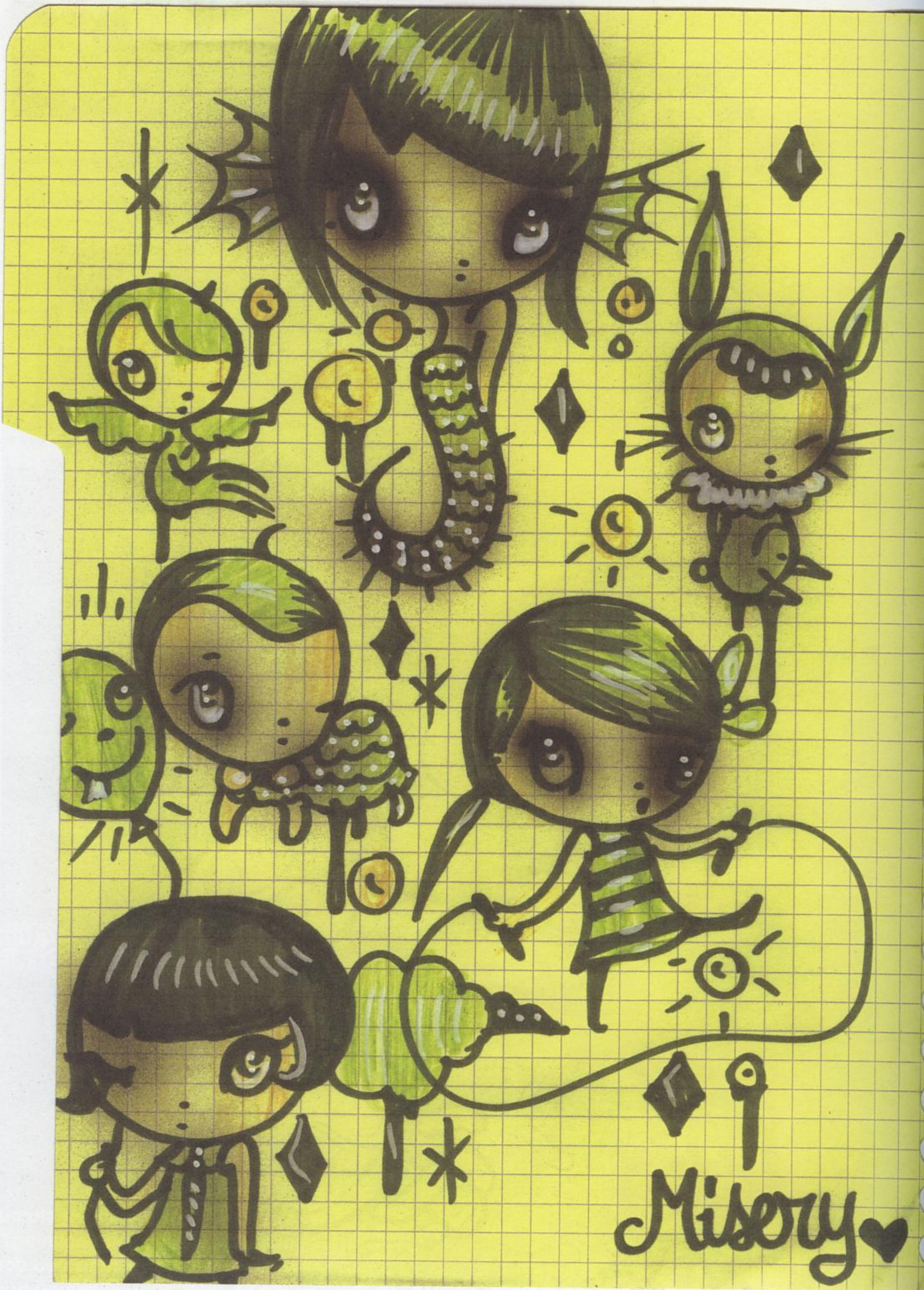

i spend my days [illegible]
your life stopping [illegible] mind
laughing at eve[illegible] you could
even hear me you [illegible] this
y[illegible] yourself in me
22
23
24
25
nowhere

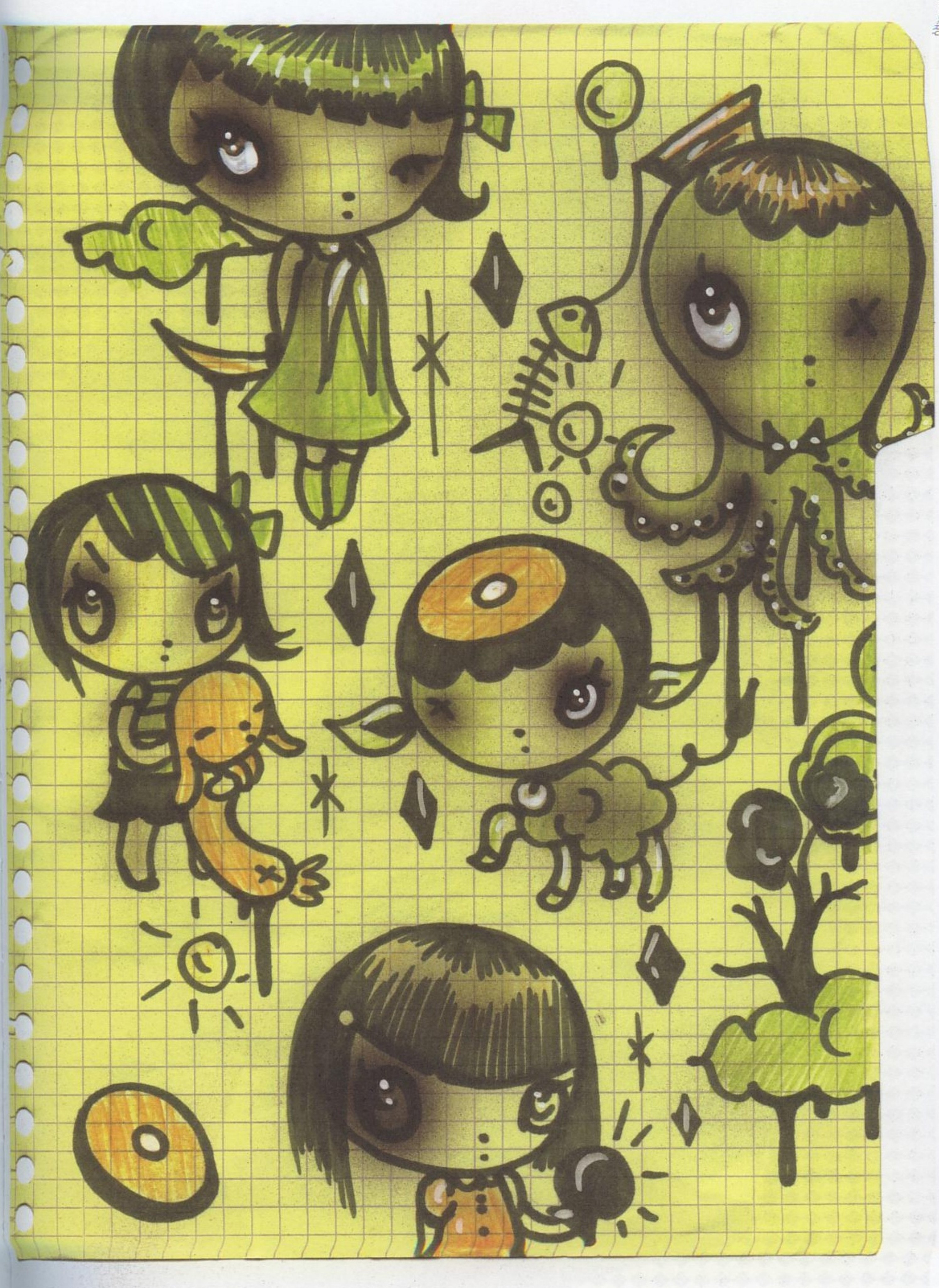
ART BY ANDY HOWELL

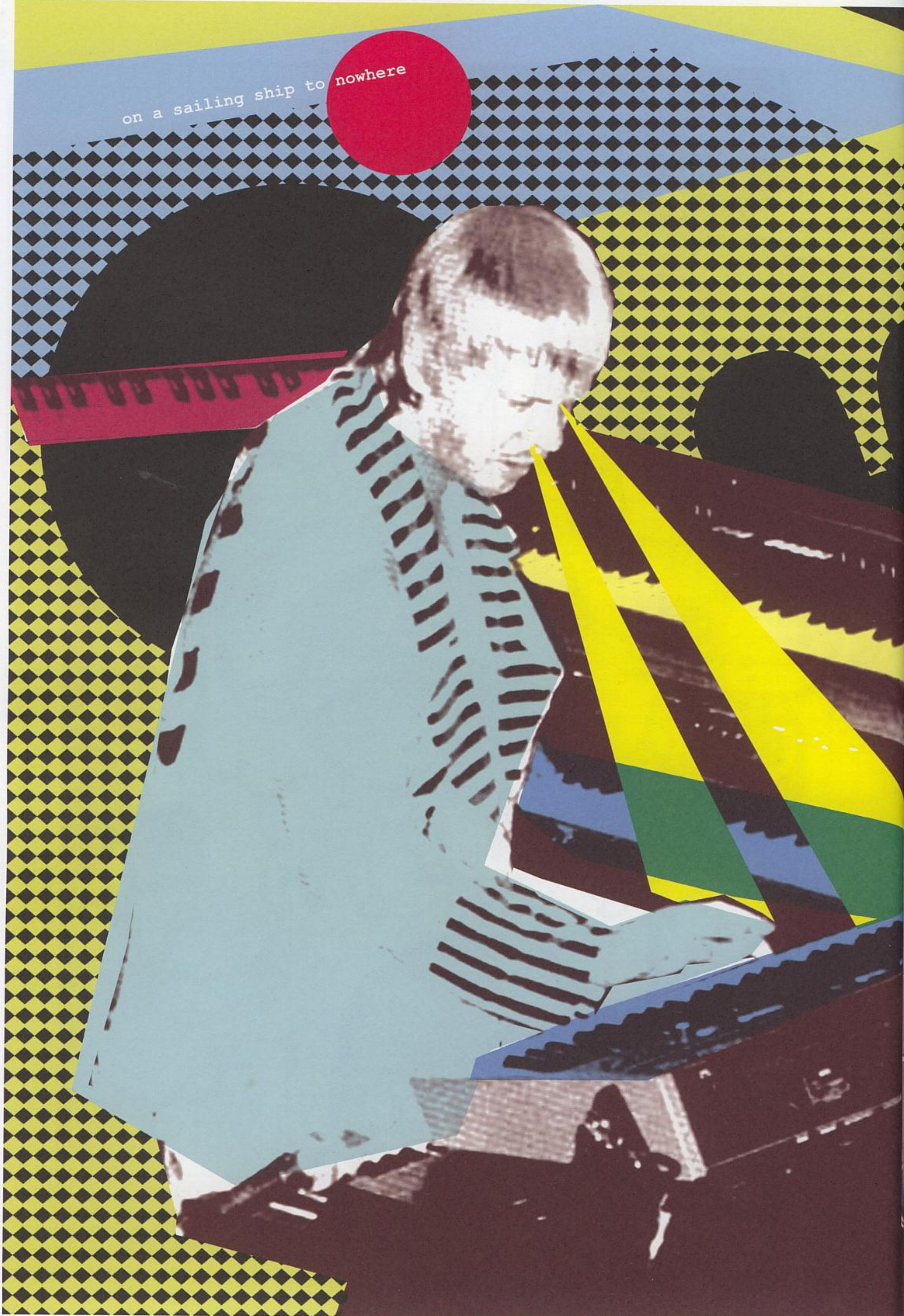

said, my jammies! See
HOWELL
ODAK TMZ 505
HETU CHEMI

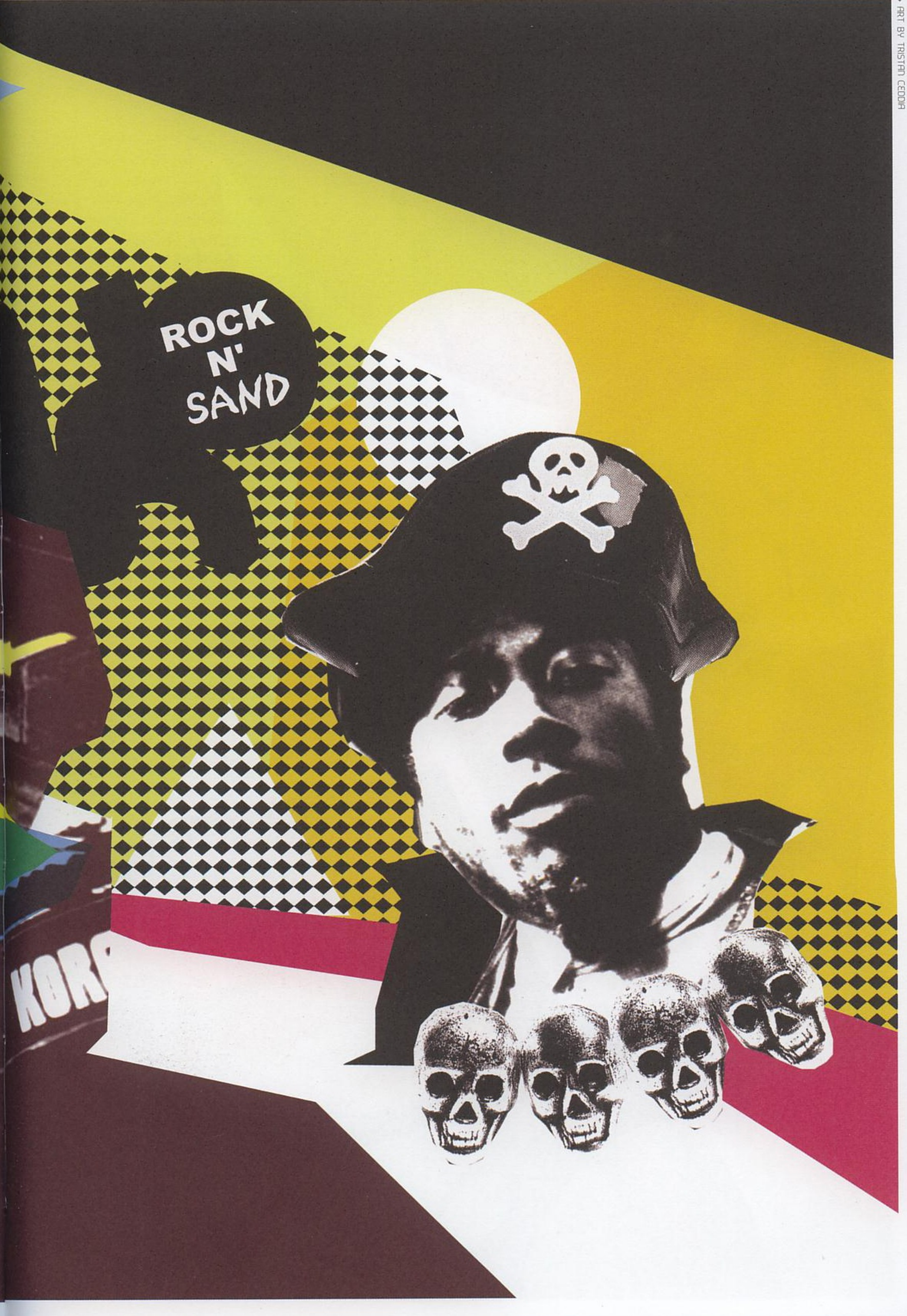
ANDY HOWELL..
i remember a [illegible]eal video
where there was an indoor ramp
and you did a fakie to half·cab
roll in off the platform ramp a
maybe a 360° to [illegible] I real
dug that [illegible] got [illegible] name
Gary that [illegible]es aroun[illegible] orry
doing [illegible] roll ins [illegible] don't
[illegible]th my skating approa
wonderful
Thanks
[illegible] love U
Damo

i spend my days walking throu
your life stopping at nothing
laughing at everything you do
even hear me you wish you ha
you lose yourself in me...

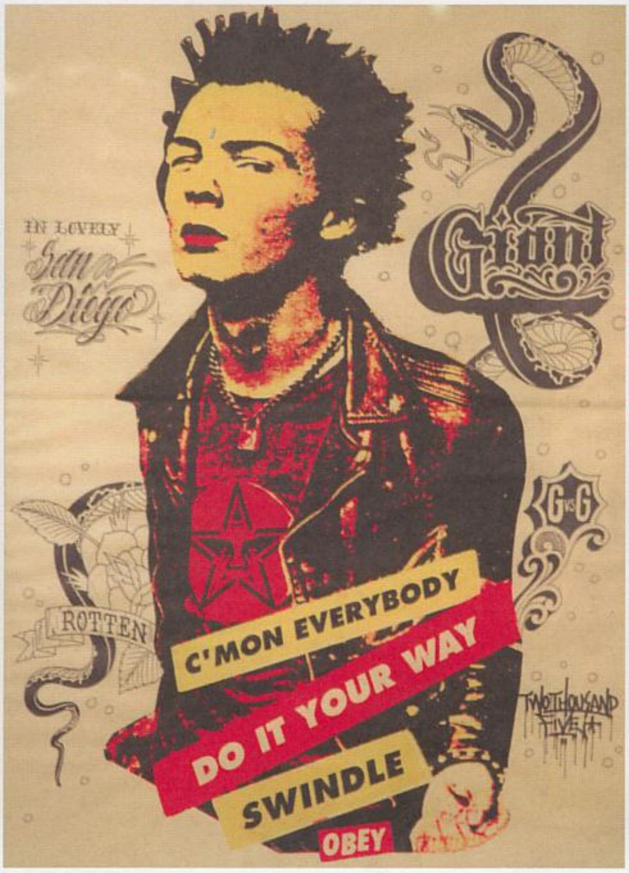

Misery

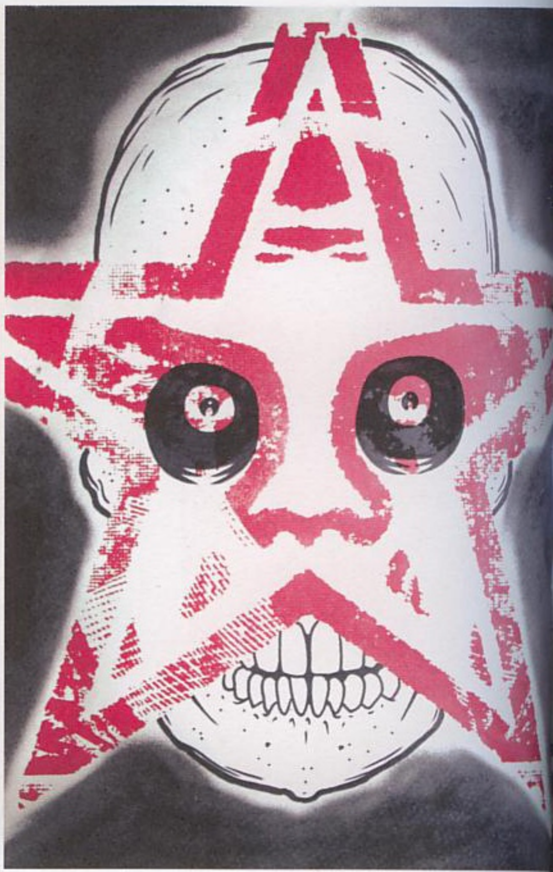



on a sailing ship to nowhere

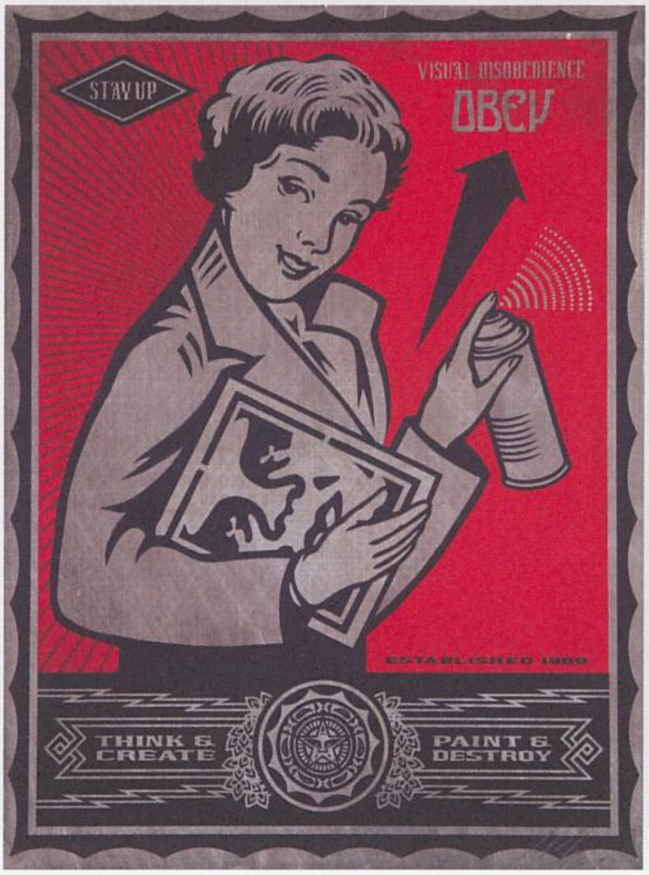

ROCK N' SAND
KOR

ART BY TRISTAN CEDDIA


IN LOVELY
San Diego
Giant
ROTTEN
G vs G
C'MON EVERYBODY
DO IT YOUR WAY
SWINDLE
OBEY
TWOTHOUSAND FIVE

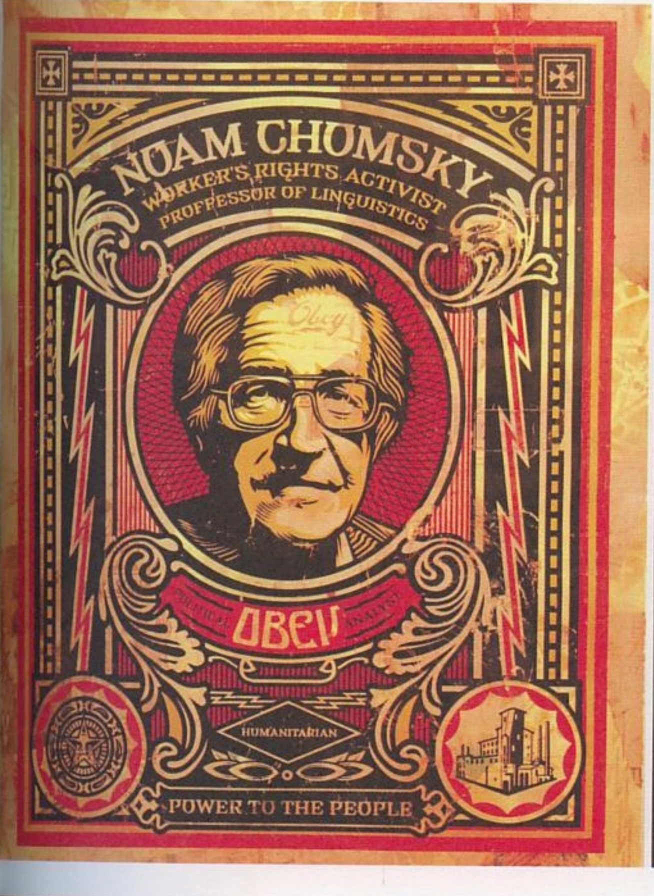


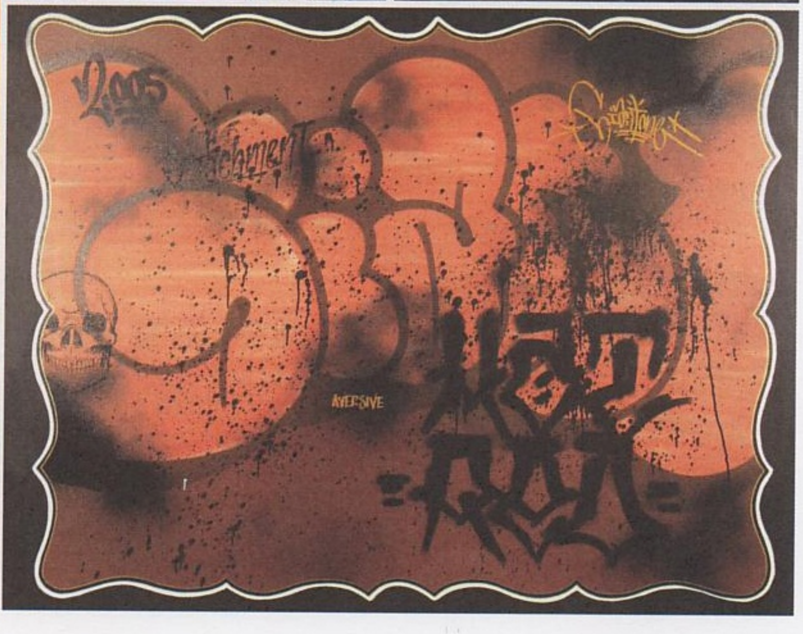
Giant vs Giant


STAY UP
VISUAL DISOBEDIENCE
OBEY
ESTABLISHED 1989
THINK & CREATE
PAINT & DESTROY

→ IMAGES FROM THE GIANT VS GIANT EXHIBITION AT VOICE 1156 GALLERY IN SAN DIEGO . JANUARY 2005
→ THE SHOW FEATURED NEW WORK BY MIKE GIANT (GIANT ONE) AND SHEPARD FAIREY (OBEY GIANT)
OPENING NIGHT WAS SO PACKED THAT PEOPLE WERE LINED UP AROUND THE BLOCK, IN THE RAIN, JUST TO SEE THE SHOW
(PHOTOS BY MONICA HOOVER)

FOR MORE INFO VISIT:
→ WWW.VOICE1156.COM → WWW.MIKEGIANT.COM → WWW.OBEYGIANT.COM


NOAM CHOMSKY
WORKER'S RIGHTS ACTIVIST
PROFFESSOR OF LINGUISTICS
OBEY
HUMANITARIAN
POWER TO THE PEOPLE



ABOVE
ABOVE
ABOVE
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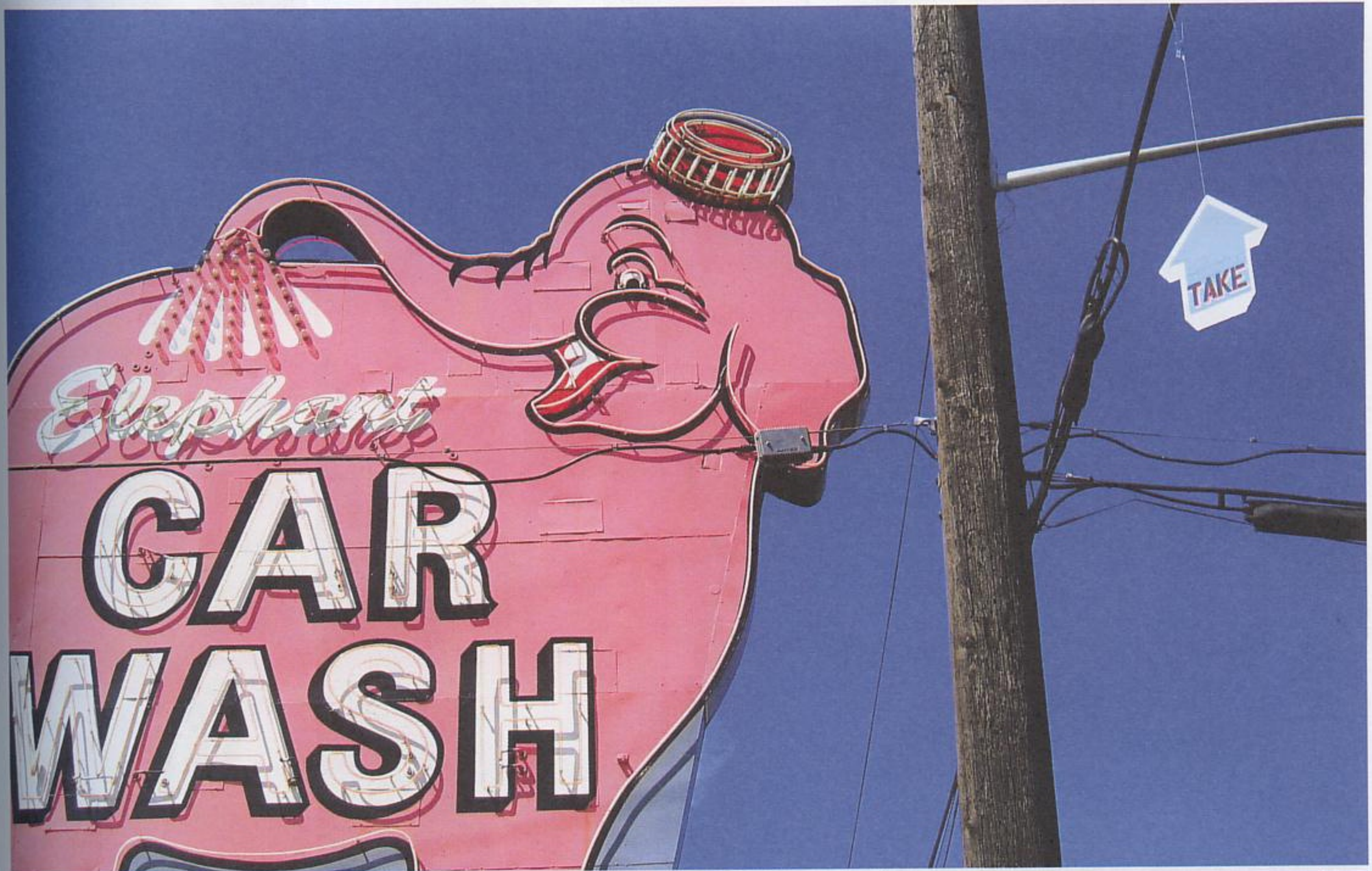
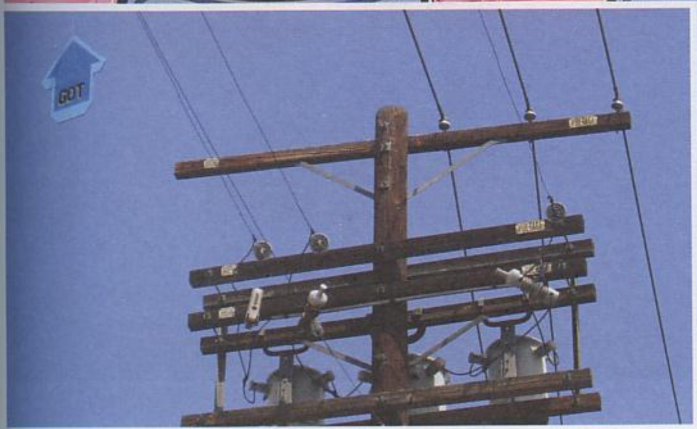
ABOVE

ABOVE

It's important to know when to
forward when to take.
Call me crazy but I felt
like I did both at once.
Seattle 01/07/04.

"It's personality with a penny's worth of talent.
Error which chances to rise above the commonplace."
-Pablo Picasso.

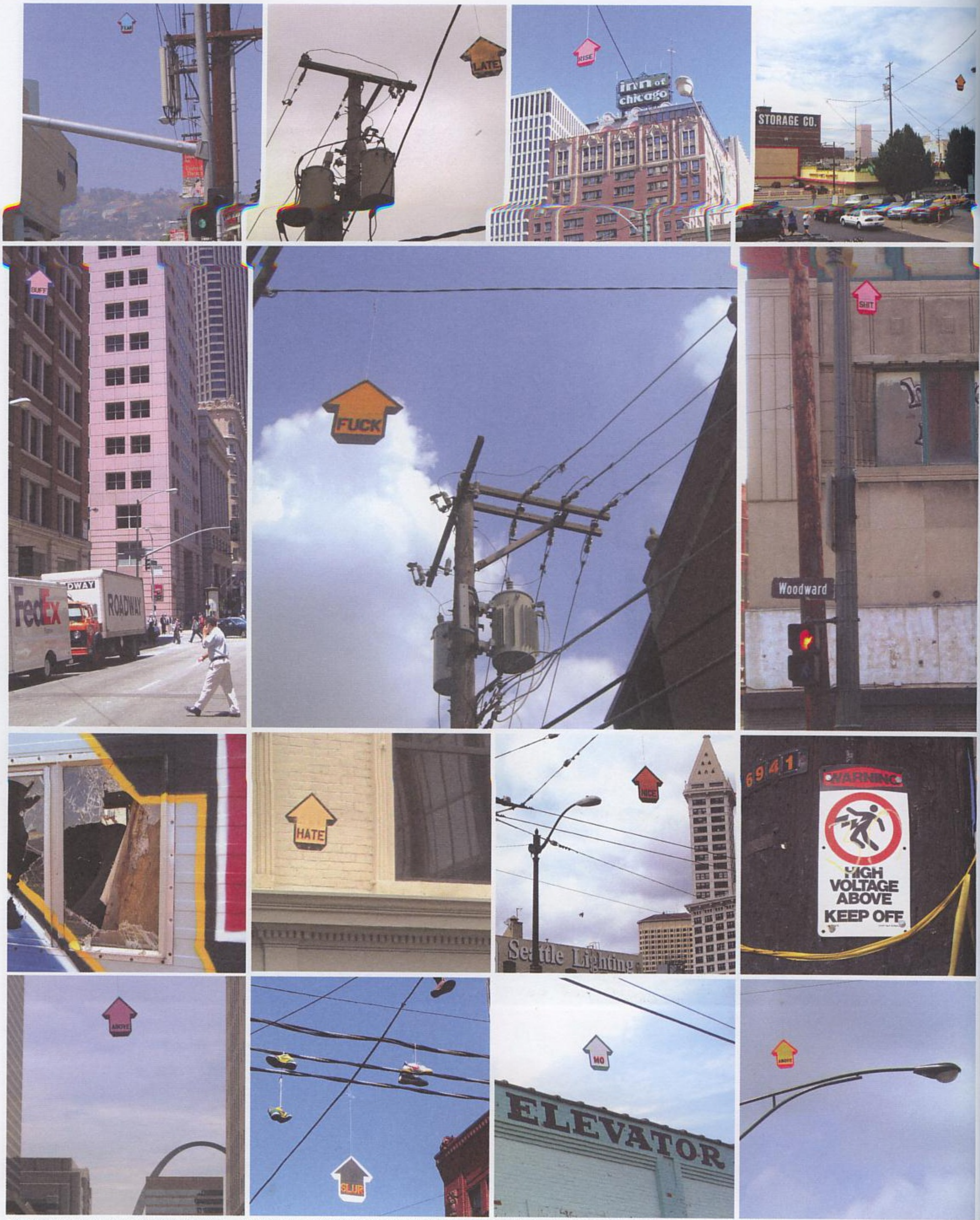




Chicago was a challenging and very
exciting city to get up in. There was
always something going on in the streets
at night. "got over" in the
Windy City.
"got/over" Chicago 14/06/04

Above

I've become obsessed with telephone poles. Their construction, overlooked presence, and symbolism ring a deep note within me. The literal and symbolic connection of wires strung from pole to pole reminds me that are all truly connected.

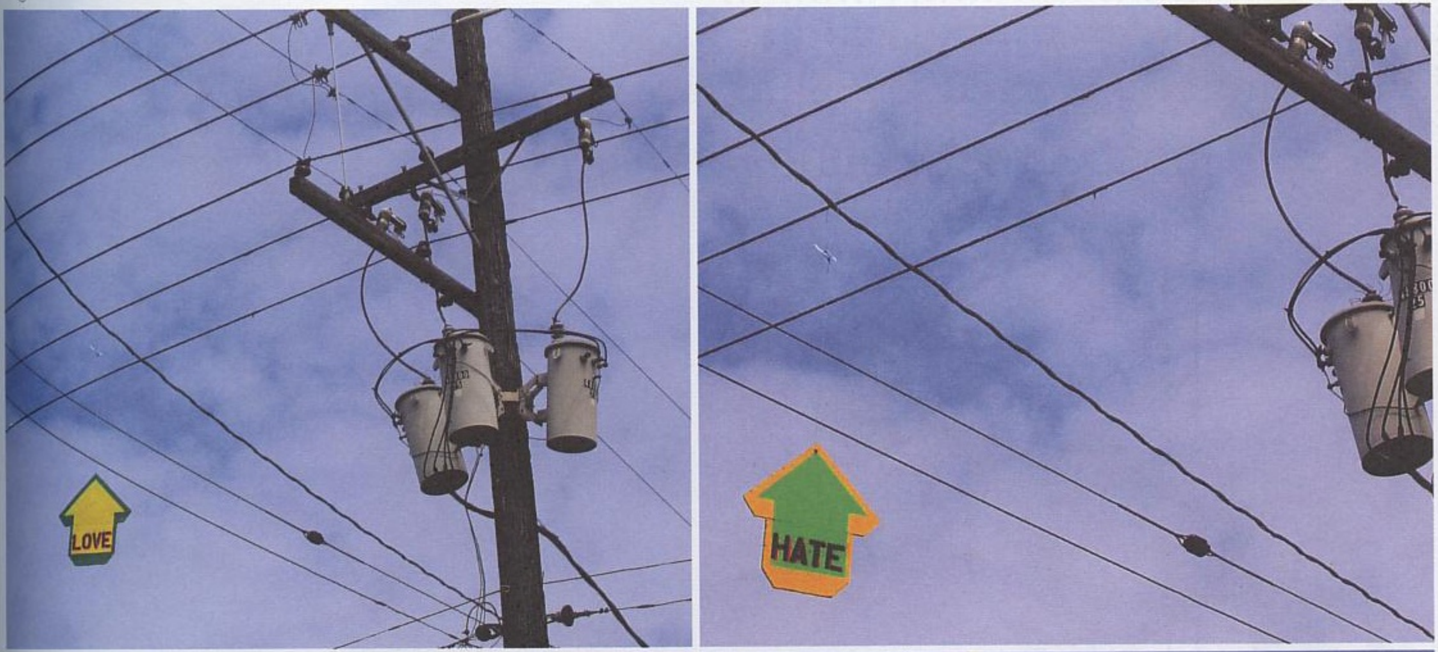

FEAR
LATE
RISE
inn of chicago
STORAGE CO.
BUFF
FedEx
ROADWAY
FUCK
SHIT
Woodward
HATE
NICE
Seattle Lighting
6941
WARNING
HIGH VOLTAGE ABOVE
KEEP OFF
ABOVE
SLUR
MO
ELEVATOR
ABOVE

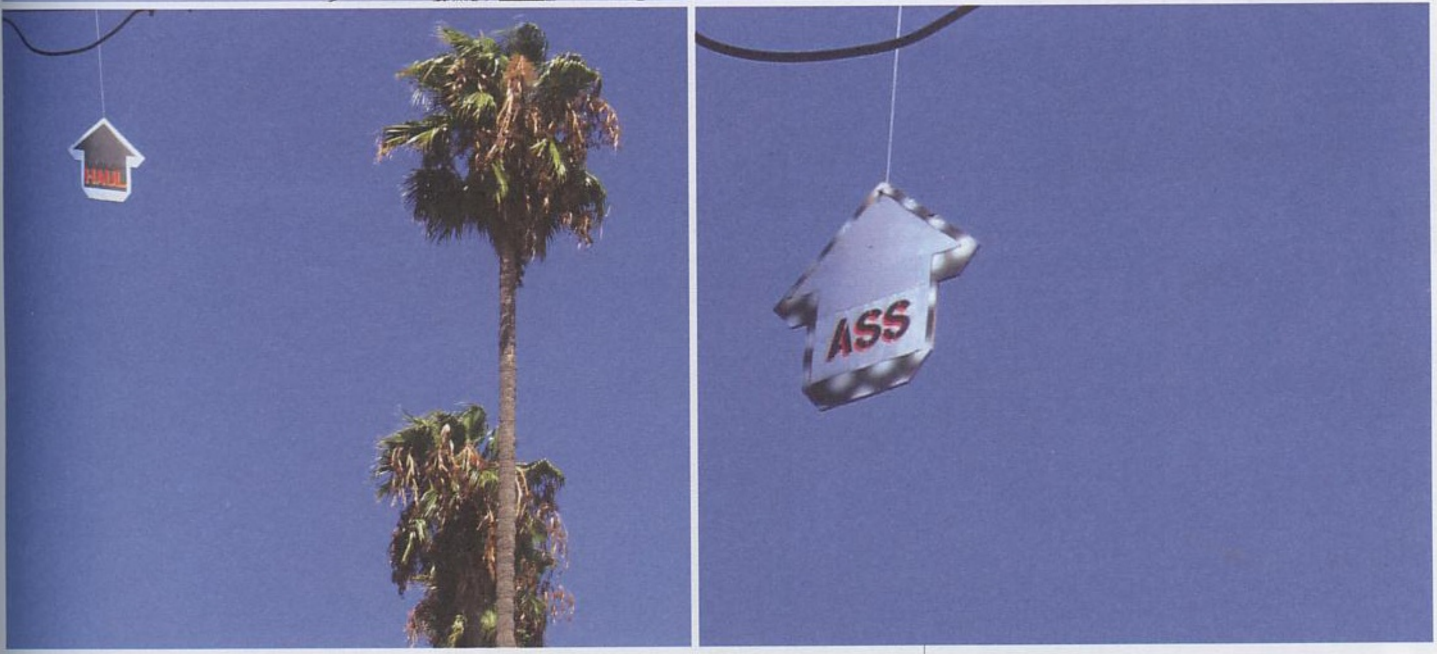
THERE ARE TWO SIDES TO EVERY ARROW. A CONSTANT MOVEMENT THAT ATTRACTS INSTANT ATTENTION TO THE MOBILES. THIS MOVEMENT IS WHAT MAKES THE MOBILES MOST INTERESTING AND CANNOT BE CAPTURED WITH STILL IMAGES.

→ "KNOW / FEAR" LOS ANGELES 28/07/04 → "YOUR / LATE" CLEVELAND 23/06/04 → "RISE / ABOVE" CHICAGO 15/06/04 → "ABOVE / 2004" PORTLAND 03/07/04
→ "BUFF / THIS" SAN FRANCISCO 12/07/04 → "FUCK / SORT" CHICAGO 14/06/04 → "OHH / SHIT" DETROIT 24/06/04
→ "BROKEN ARROWS" RENO 09/07/04 → "LOVE / HATE" TORONTO 06/06/04 → "NICE / EYES" SEATTLE 01/07/04 → "KEEP OFF" USA 2004
→ "ABOVE / 2004" ST. LOUIS 23/06/04 → "IRON / SLUR" SEATTLE 02/07/04 → "MO / TOWN" DETROIT 25/06/04 → "RISE / ABOVE" CINCINATTI 19/06/04

→ FOR MORE INFO VISIT: WWW.GOABOVE.COM

Hate is Simple, Love is Difficult. you choose what path to walk in your life.
Portland, 03/07/04.



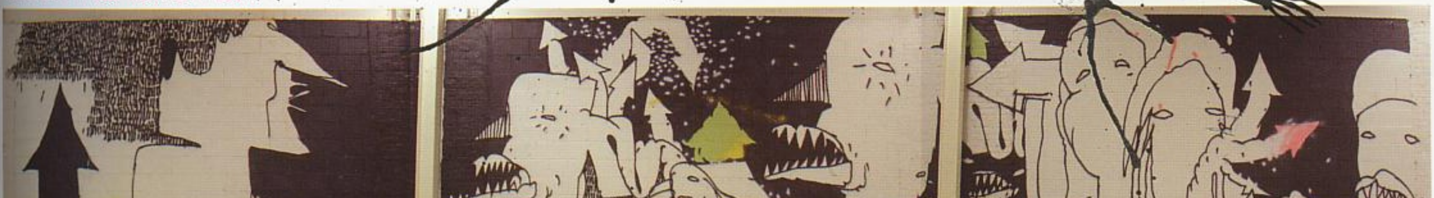


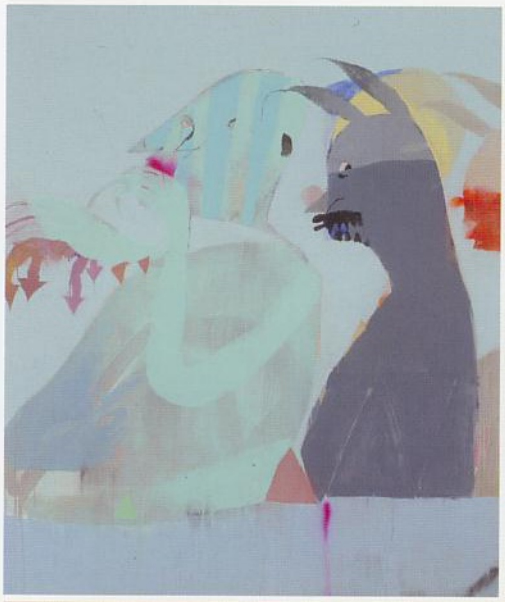
Haul/Ass. Los Angeles 29/04/04

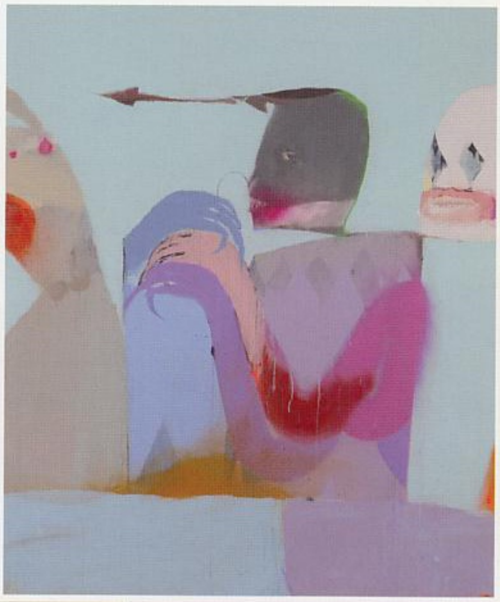
It seems that in LA everyone is doing just that... Hauling Ass. No time to waste. How does that saying go... "time is money, and money is time?!"

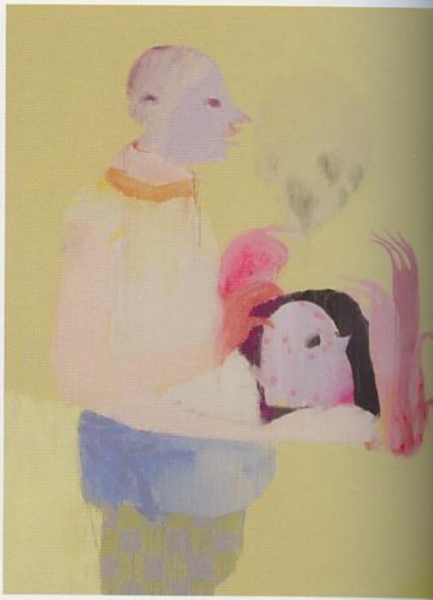
Rhys Lee

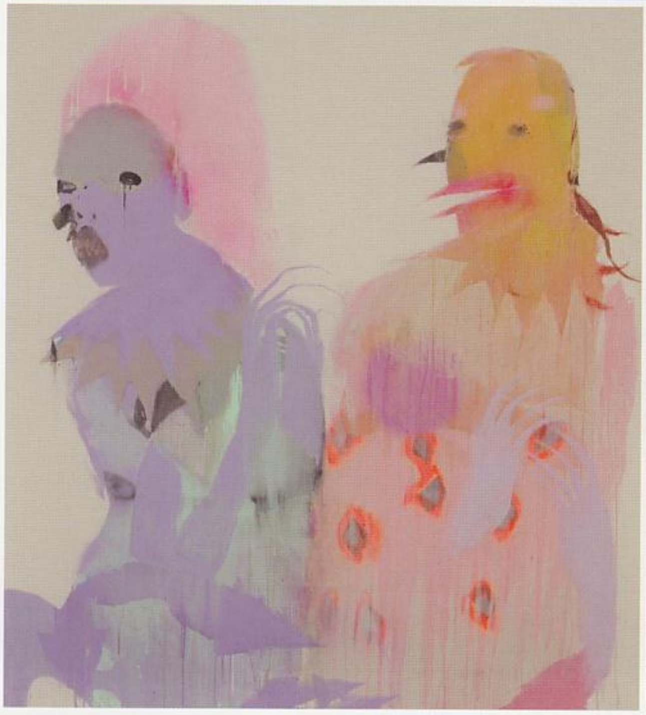
BROOKLYN . NEW YORK CITY 2004

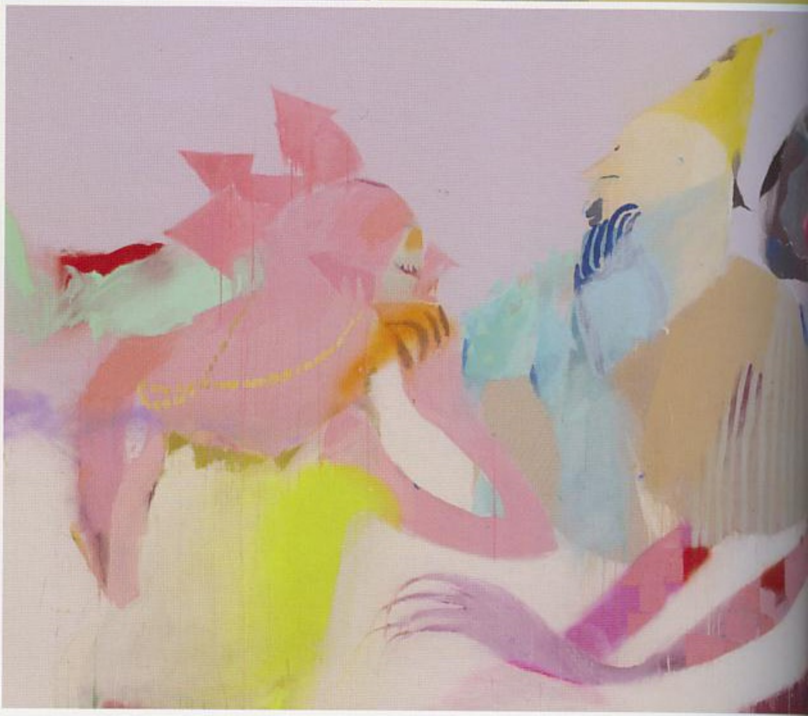


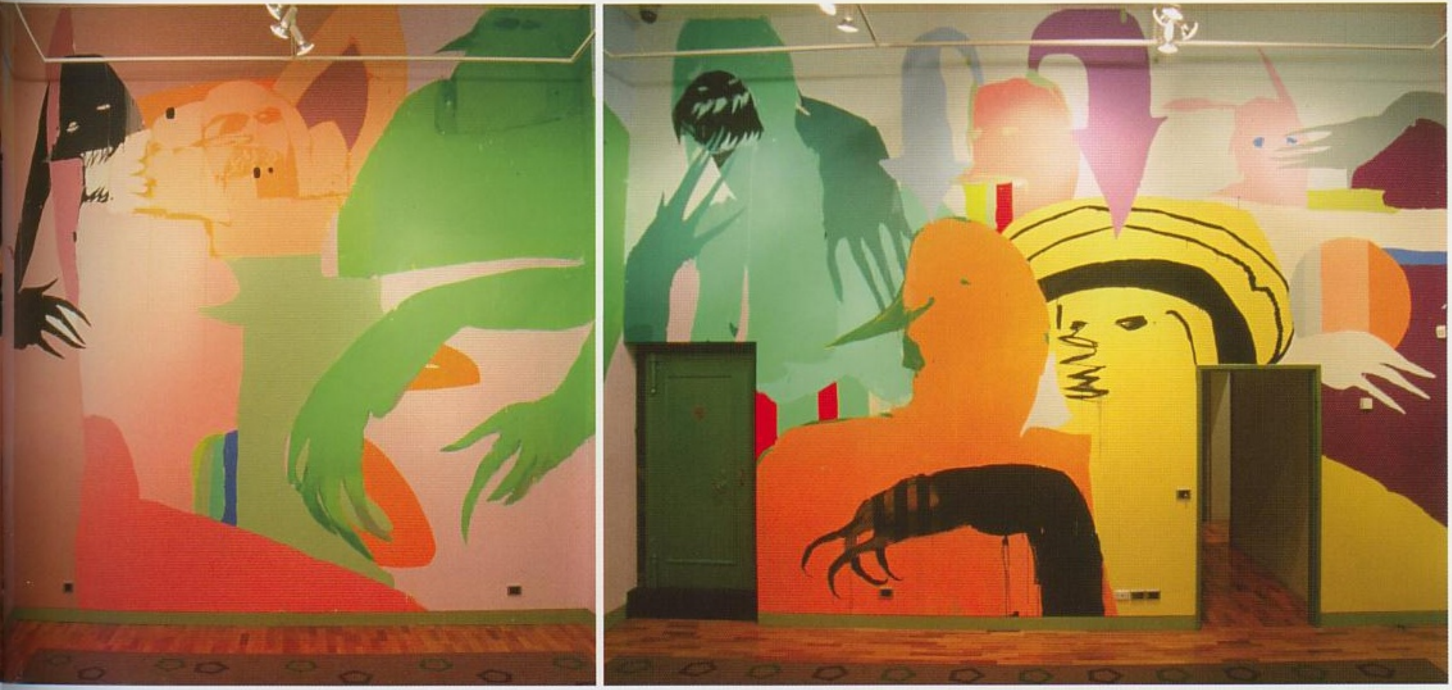






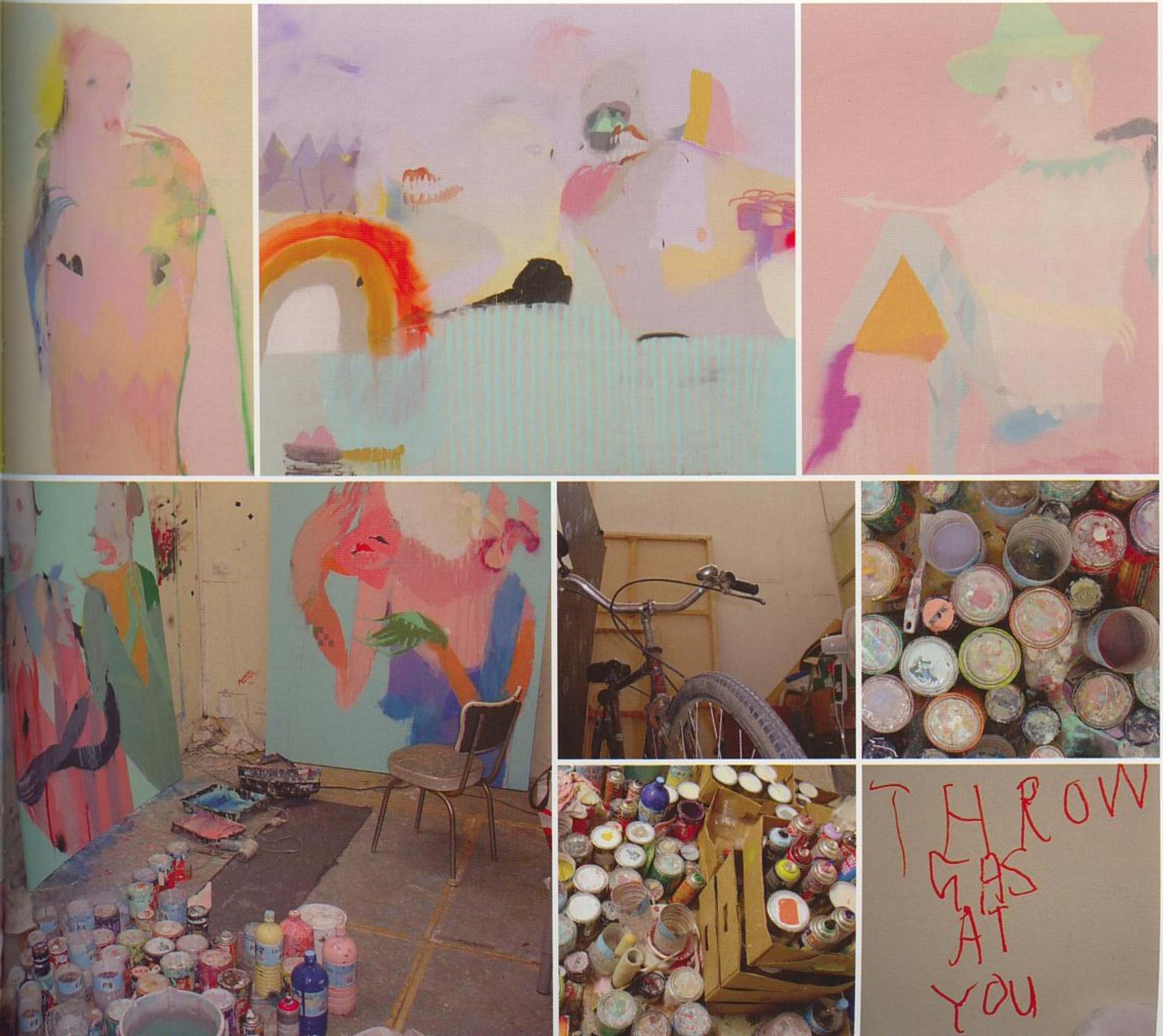






TOP IMAGES: → CAPITOL HILL ROOTING KING AT RMIT . MELBOURNE 2003

BOTTOM IMAGES → WORKS FROM RHYS LEE SOLO EXHIBITION "SALADS AND FORECASTS" . HELEN GORY GALERIE . MELBOURNE DECEMBER 2004
→ RANDOM STUDIO SHOTS . LATE 2004



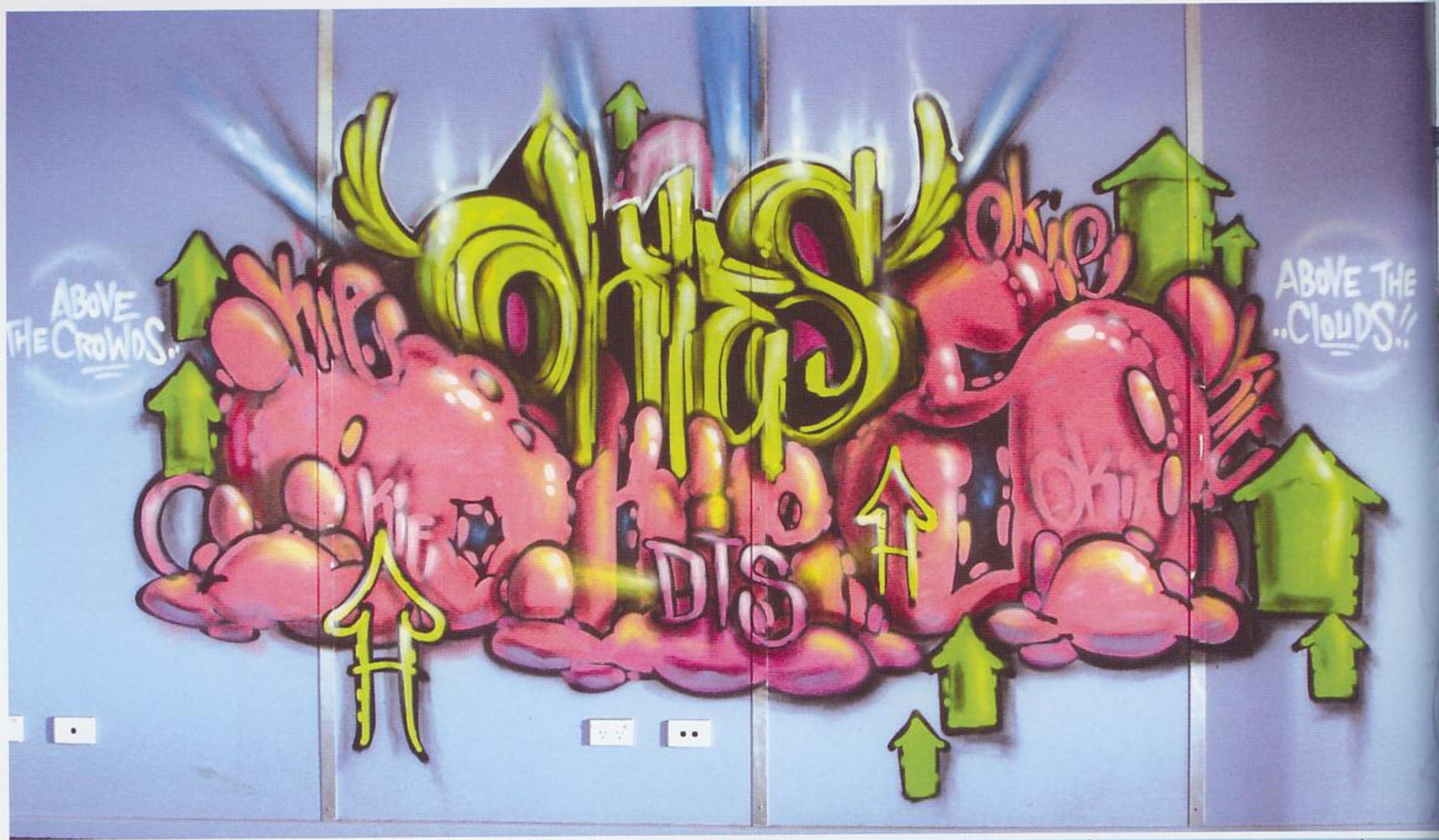
3
148 St-Lenox Term, Manhattan
New Lots Avenue, Brooklyn

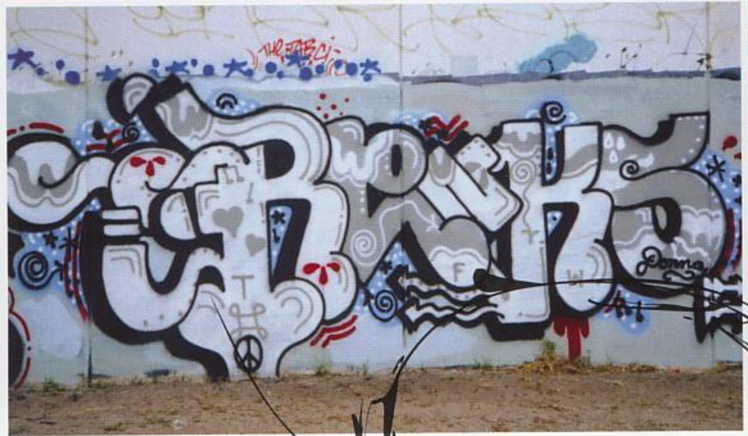
Kawps

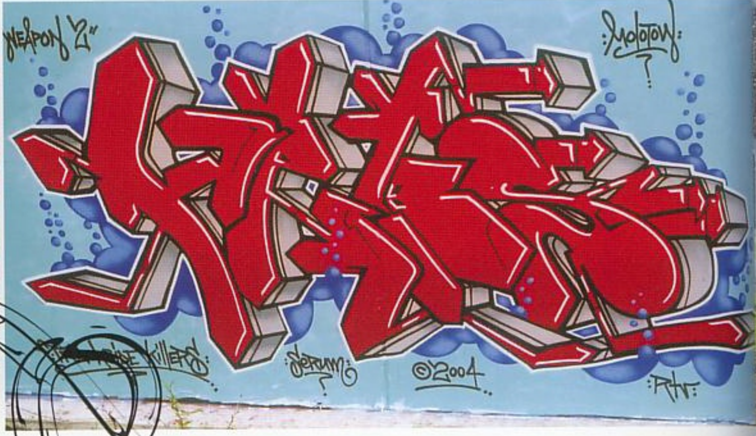
Happy
Birthday
DAKNS

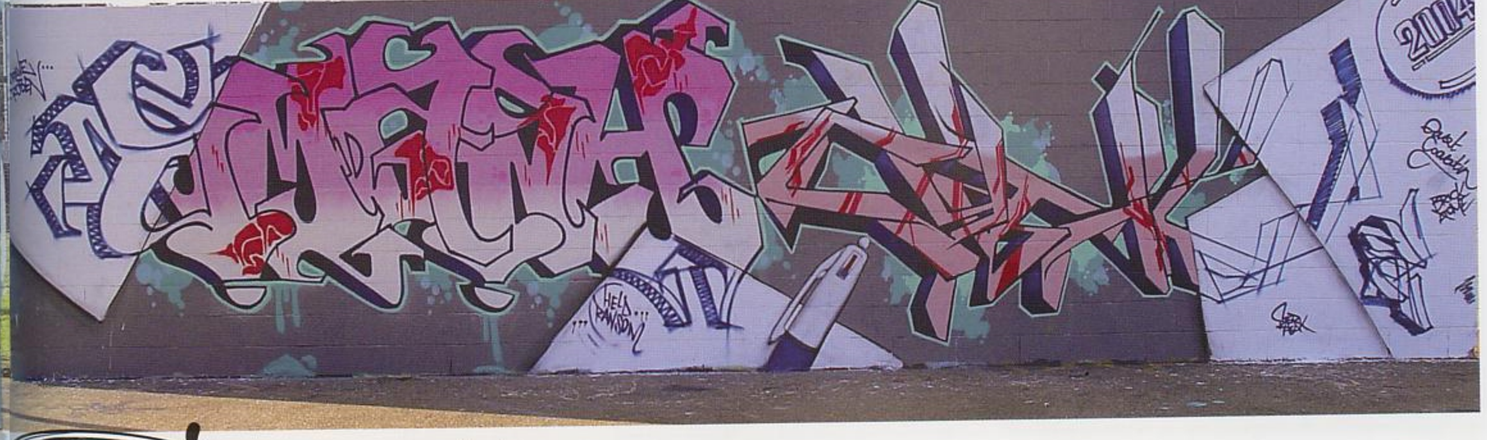
Transdev
Left
Coast
Nigger

2005


ABOVE THE CROWDS..
ABOVE THE CLOUDS!!
DTS

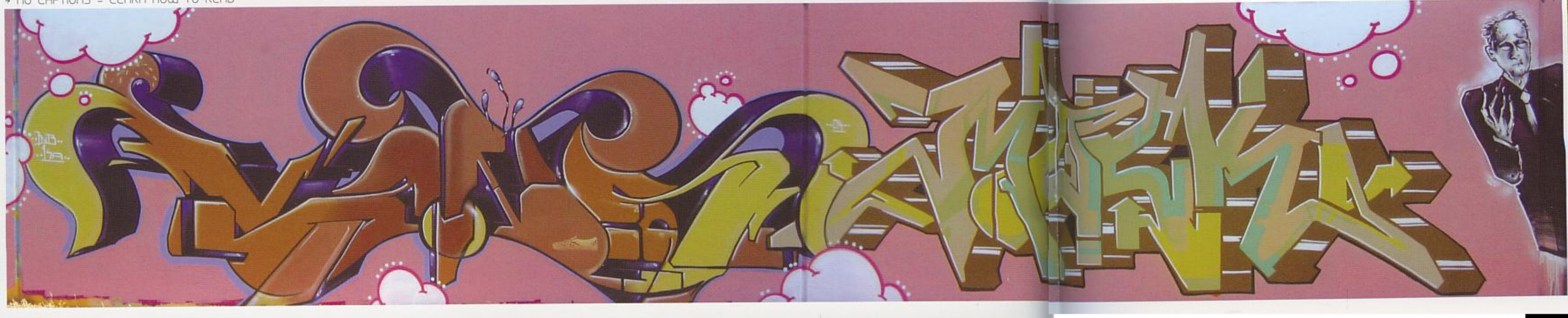


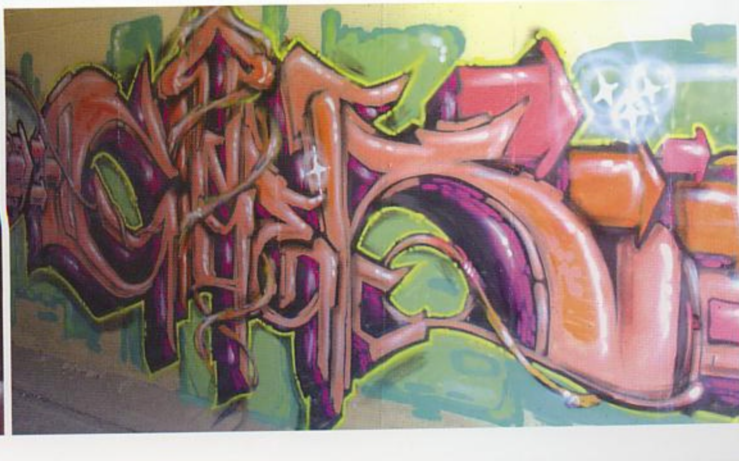

WEAPON "2"
MOLOTOW
©2004

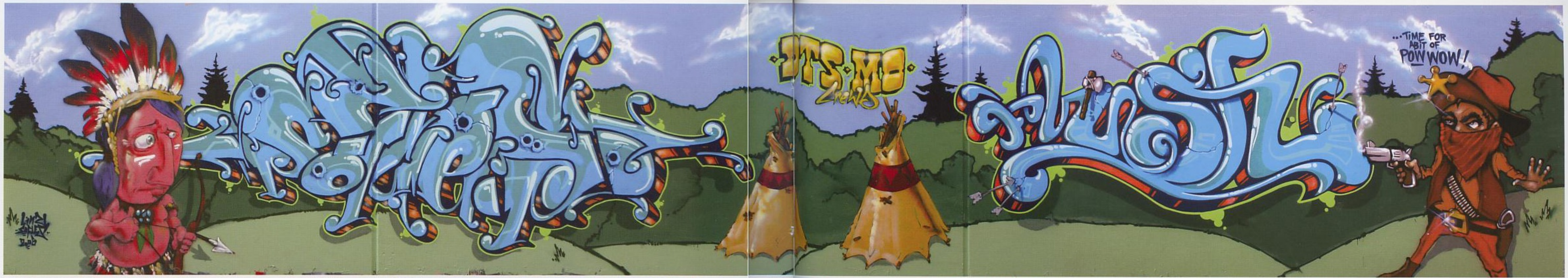


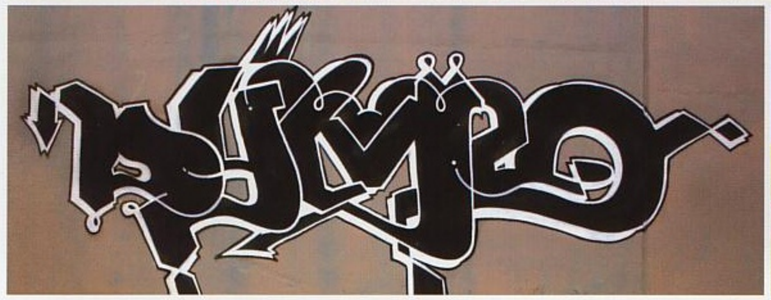
CONcrete

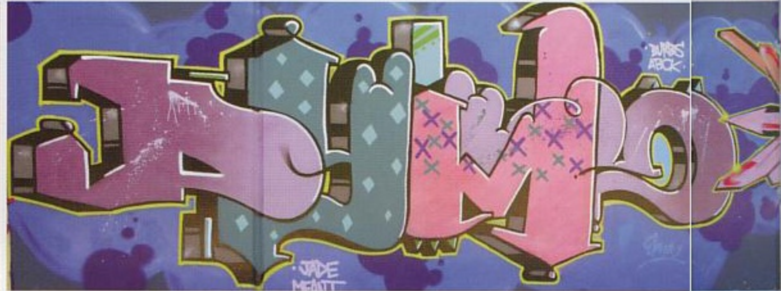
→ NO CAPTIONS = LEARN HOW TO READ






DTS MO
CREWS
...TIME FOR ABIT OF POW WOW!




JADE
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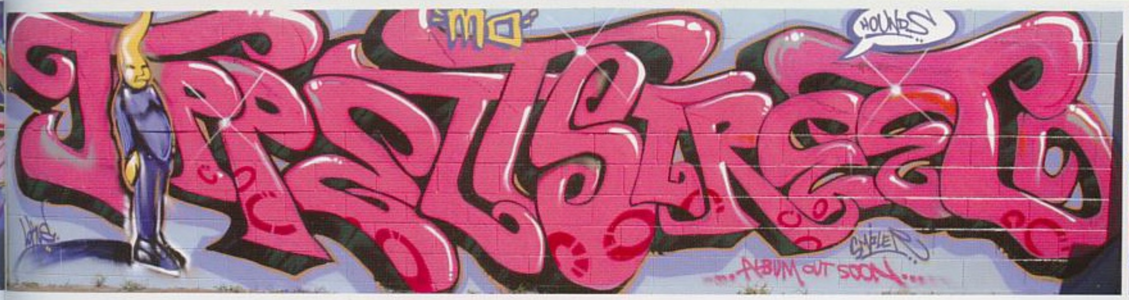
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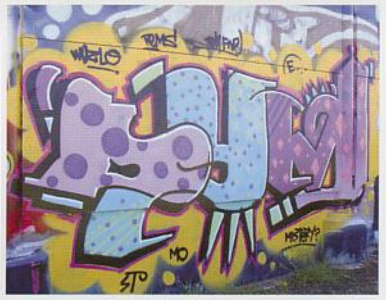
NOUNES
ALBUM OUT SOON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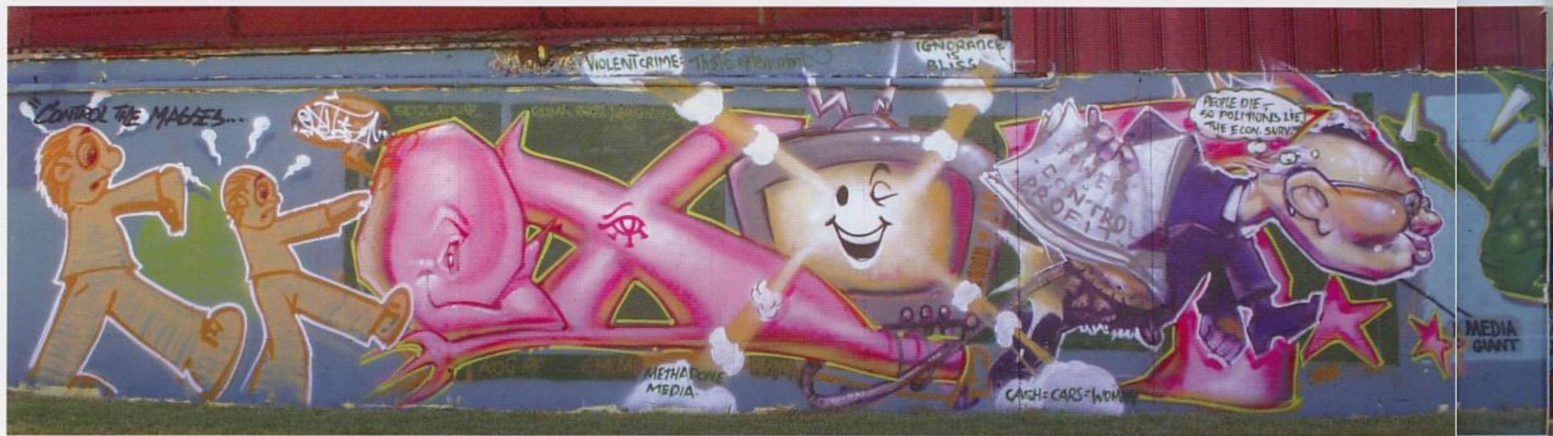
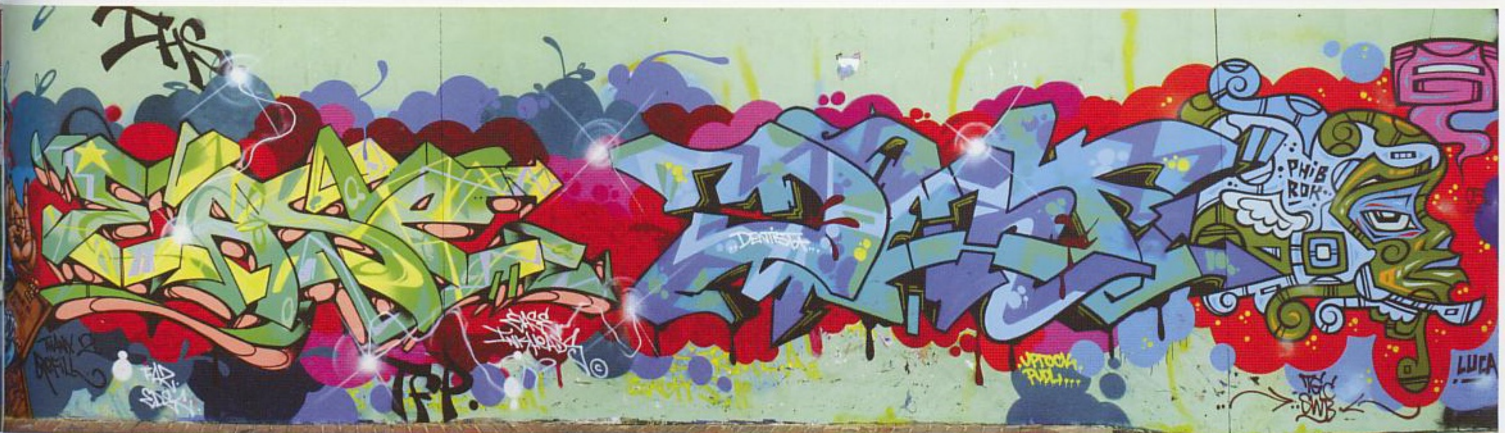
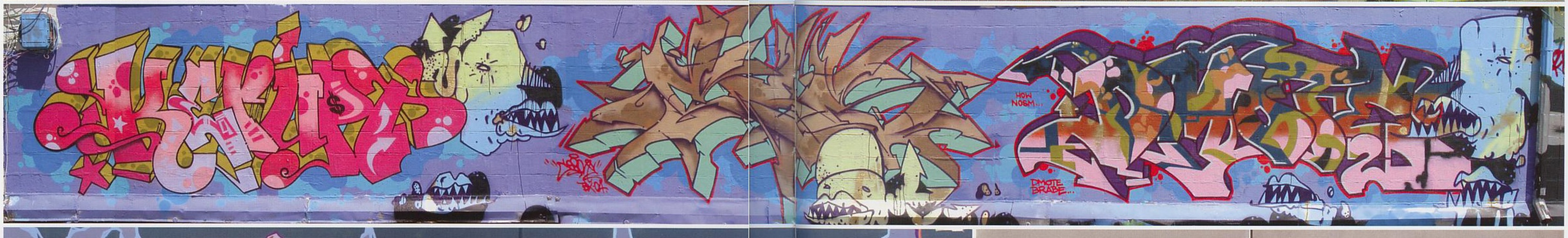

CONTROL THE MASSES...
VIOLENT CRIME
IGNORANCE IS BLISS
PEOPLE DIE - SO POLITICIANS LIE THE ECON. SURVIVES
POWER CONTROL PROFIT
METHADONE MEDIA
CASH=CARS=WOMEN
MEDIA GIANT


PHIB ROK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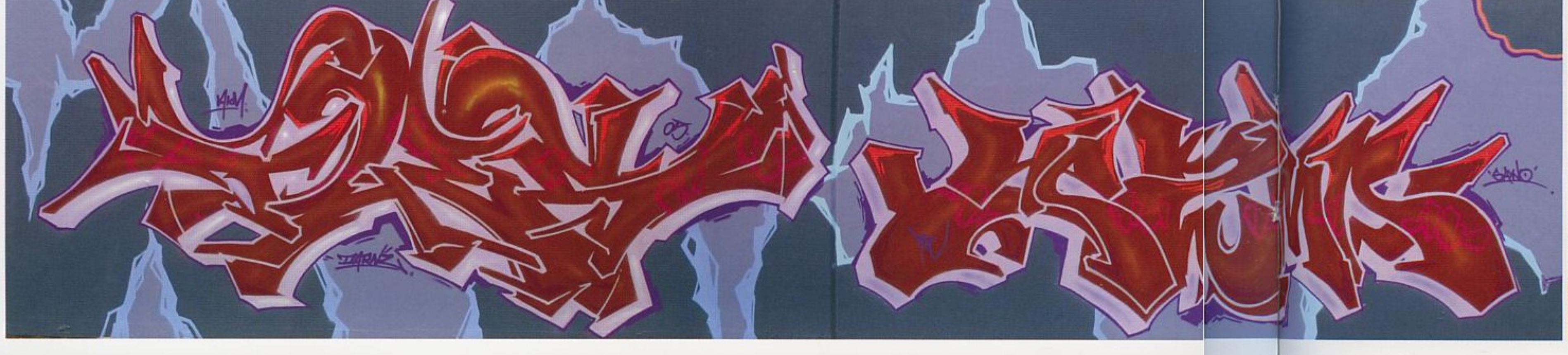
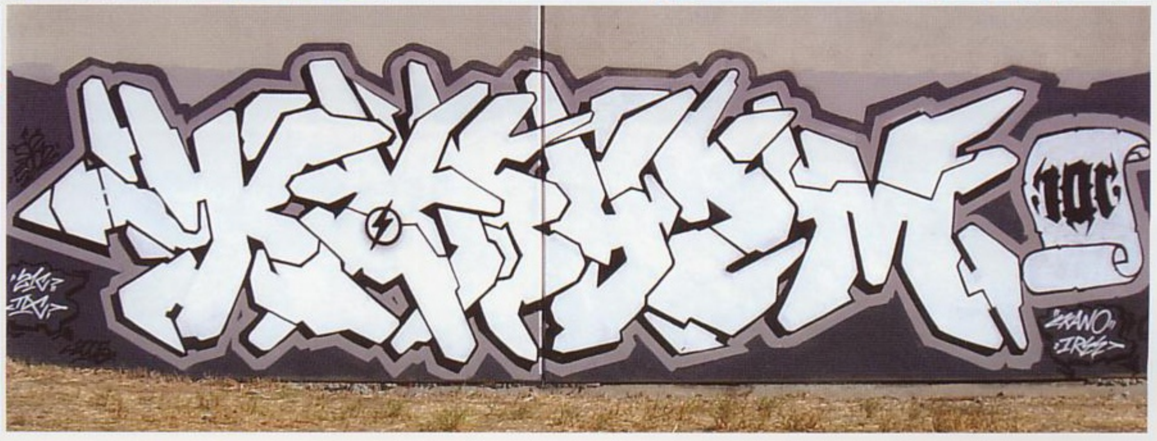
DMOTE BRABE...

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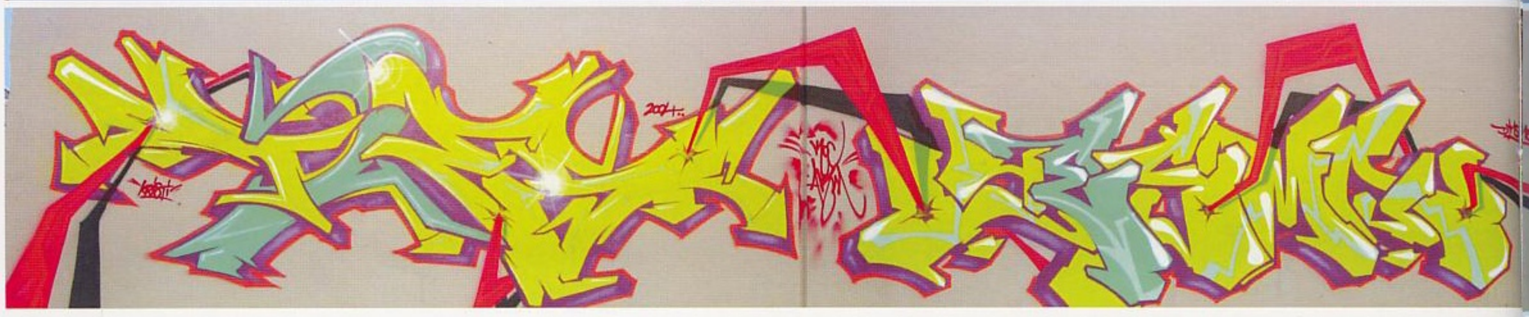
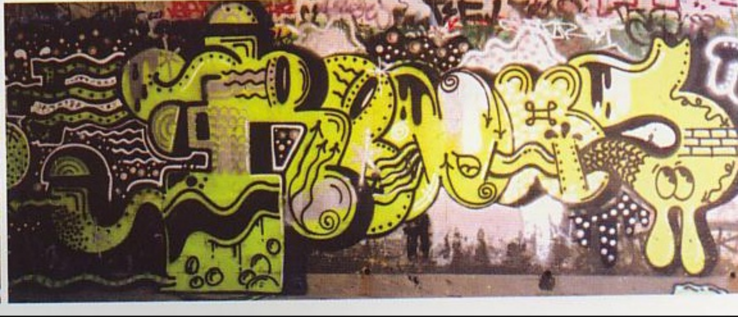




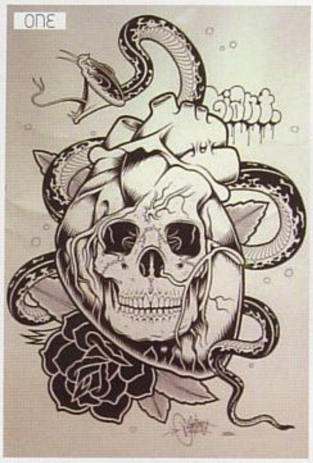
TUES, LIKE, AKM, MQ
...AIN'T NO SUNSHINE!

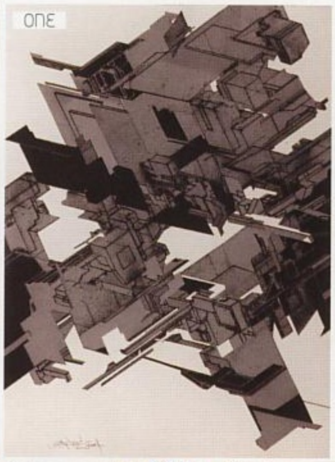
Coffs Polishing
Ph.0411 158 914

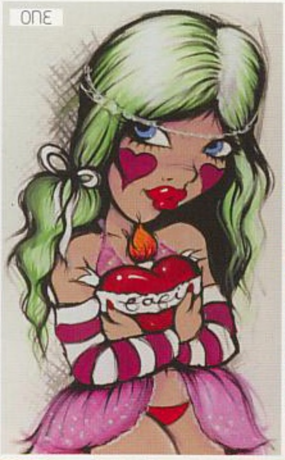
CATH
GRAFF LIFE

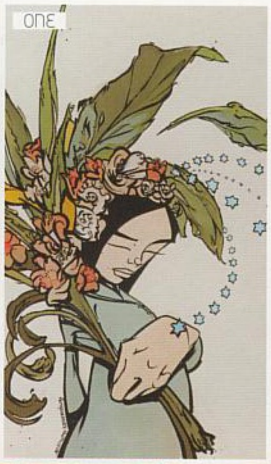
MAG'S

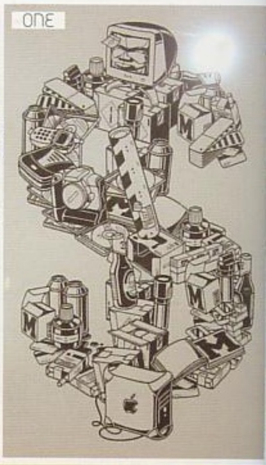
SYDNEY

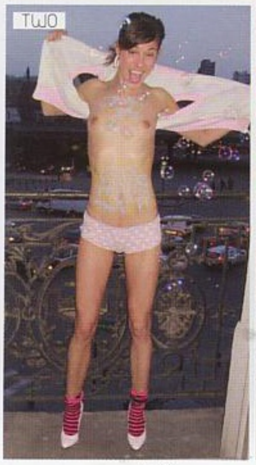


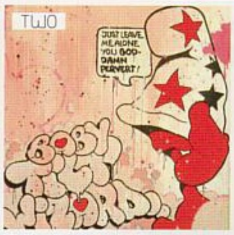


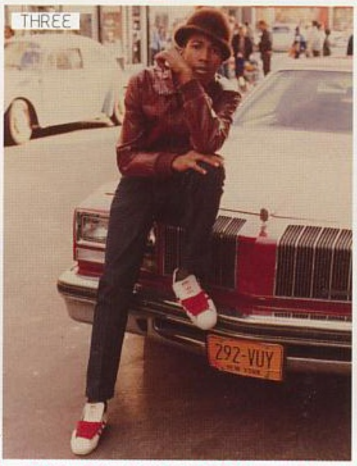









TWO
JUST LEAVE ME ALONE YOU GOD-DAMN PERVERT!



ONE → ART BY MIKE GIANT . DELTA . FAFI . SAM FLORES AND MERDA FROM THE 2004 BASEFIELD EXHIBITION "LOST AND FOUND"
TWO → PHOTOS AND ART BY MIST AND TILT
THREE → A TIME BEFORE CRACK, BY JAMEL SHABAZZ. PUBLISHED BY POWERHOUSE BOOKS

Stuff & That

ONE → BASEFIELD "THE COMMONS"

Art galleries can give me the shits. Often I walk in to find that the art on the walls is not not as exciting as the amount of cash they must have spent to create that "wonderful" installation or video piece that is looked at for a few seconds before moving on. It's all too often a bit of a wank, really.

This is where Basefield is different. On a shoestring budget Jade manages to pull together a show featuring some of the best artists in the world and donates the cold hard cash to children's charities.

Over the last two years Basefield has raised over $15,000 from donated artwork and involved too many talented artists to name. It doesn't stop there either;

This years exhibition, "The Commons", has over 80 artists involved from around the globe and is based on the legendary Aesop's Fables. Each artist has been given a small collection of fables to explore in any medium they choose.

The 2005 artists include: Merda, Lee Misenheimer, Jade Palmer, Richard Colman, Neasden Control Centre, Andrew Pommier, Derrick Hodgson, Kev Grey, Mr Jago, Jeremy Fish, Robert Mars, Cody Hudson, Evan Hecox, Lance Sells, Nathan Jurevicius, Jon Burgerman, Ben Frost, SF Austina, Niko Stumpo, Josh Petherick, Etsu Meusy, Karen Ingram, Harsh Patel, Dalek, Dmote, Matt Owens, Mike Giant, Michael Sieben and a whole truckload more.

So get ya arse down to the Chapel Off Chapel Galleries, 12 Little Chapel Street, Prahran (Melbourne) between the 27th July and the 15th August 2005 for a two-floor extravaganza of mind-blowing art.

Basefield has some big plans for the future too, but shhhh, we cant say anything yet. Keep your eyes on their website for more details.

→ www.basefield.com

TWO → MIST AND TILT

What can I say about Mist and Tilt? Well I guess I could tell you how I first come across the work of these two French graff/ art dudes. I first saw Mist's debil characters on a production wall he painted in the Bronx with Cope 2, T-Kid, Dero, Ivory and Omni in 1995 . As for Tilt, I think everyone has seen his throw-ups painted around the characters of female-artist Fafi.

So why am I mentioning these guys? Well Tilt just had an art show in Sydney with Mist at the Refill Space and it looked bloody lovely.

Mist has a book out which is well worth checking. "Debil Inside" is a collection of Mist's work. It includes his characters, graffiti, photos and even toys and design stuff.
Tilt has also just released a book called "Fetish Bubble Girls" which is a collection of his art and photography. While I haven't held a copy, the digital files I have seen of the work gets me excited about this book. It looks rad.

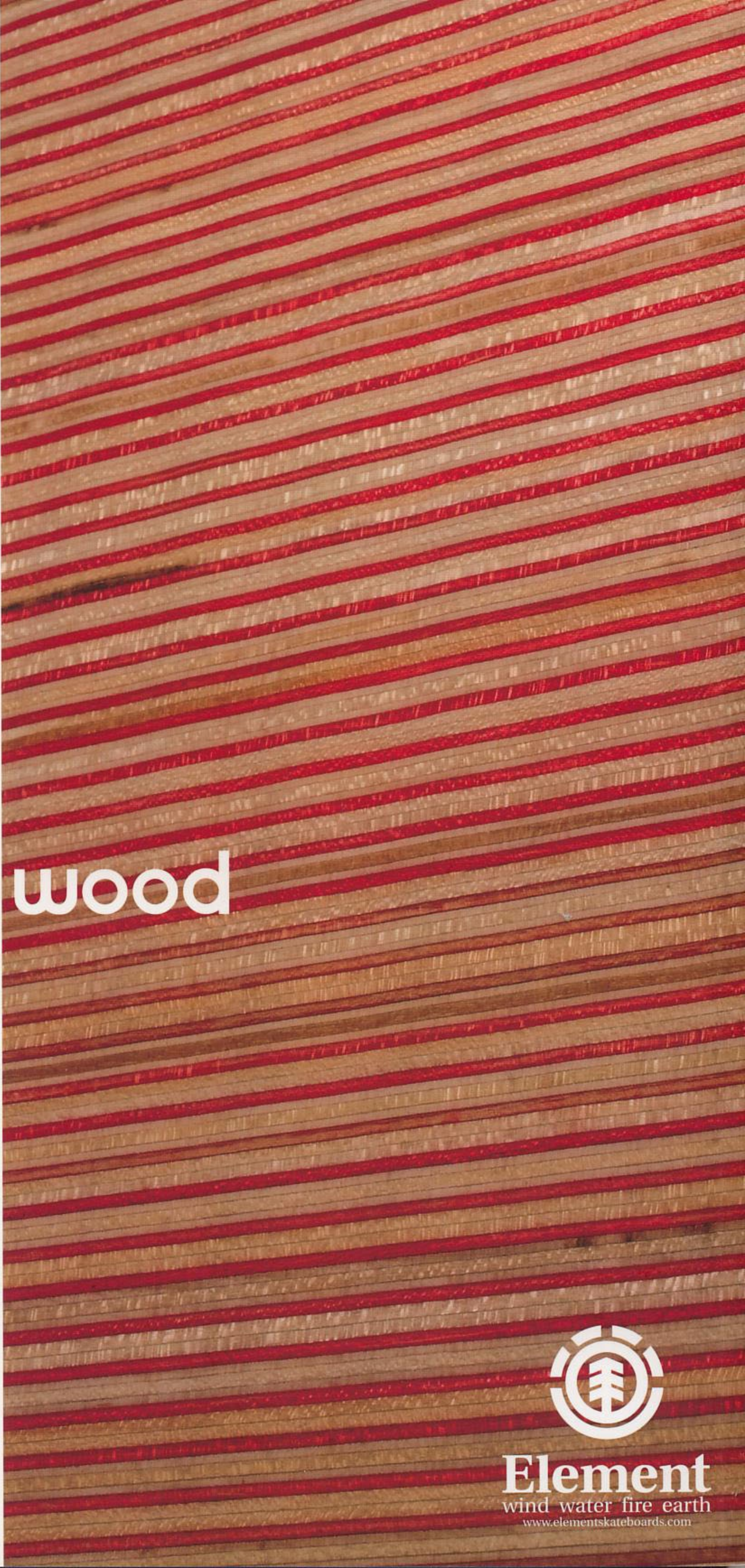
→ www.refillspace.com → www.leclub70.com

THREE → JAMEL SHABAZZ "A TIME BEFORE CRACK"

The latest book from Jamel Shabazz is a collection of photographs taken in New York City between the mid 70s and mid 80 s. Before the city's ghetto's were destroyed by crack cocaine and the drug wars associated with its arrival in 1985.

This book documents some of the earliest influences and emergence of hip hop culture. Rather than focusing on emcees, bboys, writers or DJ's this book shows the faces on the streets and locations of an era that has long since past.

Besides being a valuable visual insight into this unique period in the history of New York City and Hip Hop. A Time Before Crack also contains some interesting reading that really sheds light on what it was like back then. A time that you or I would never ever get to experience or see, but now can through the lens of Jamel Shabazz.



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Element
wind water fire earth
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